夕凪の街 桜の国

こうの史代

ZENON COMICS
COAMIX

こうの史代 夕凪の街 桜の国

TOWN OF EVENING CALM, COUNTRY OF CHERRY BLOSSOMS

FUMIYO KOUNO

夕凪の街 桜の国 こうの史代

9784575297447

1920079008006

ISBN4-575-29744-5

C0079 ¥800E

双葉社

定価：本体800円＋税

昭和三十年。
灼熱の閃光が放たれた時から十年。
ヒロシマの舞台に二人の女性の魂が
大きく大きく揺れた。
最も弱き者たちにとって、
戦争とは何だったのか
原爆とは何だったのか…
著者渾身の問題作！

YEAR 1955.

10 YEARS HAVE PASSED SINCE THAT BURNING FLASH.

IN THE CITY OF HIROSHIMA, THE SOUL OF A YOUNG WOMAN SHIVERS AND SHIVERS, HER SHAKING GROWING IN INTENSITY.

FOR THE WEAKEST...

WHAT WAS THE WAR?

WHAT WAS THE ATOMIC BOMB...?

A DEVASTATING WORK IN WHICH THE AUTHOR HAS GIVEN HER ALL!

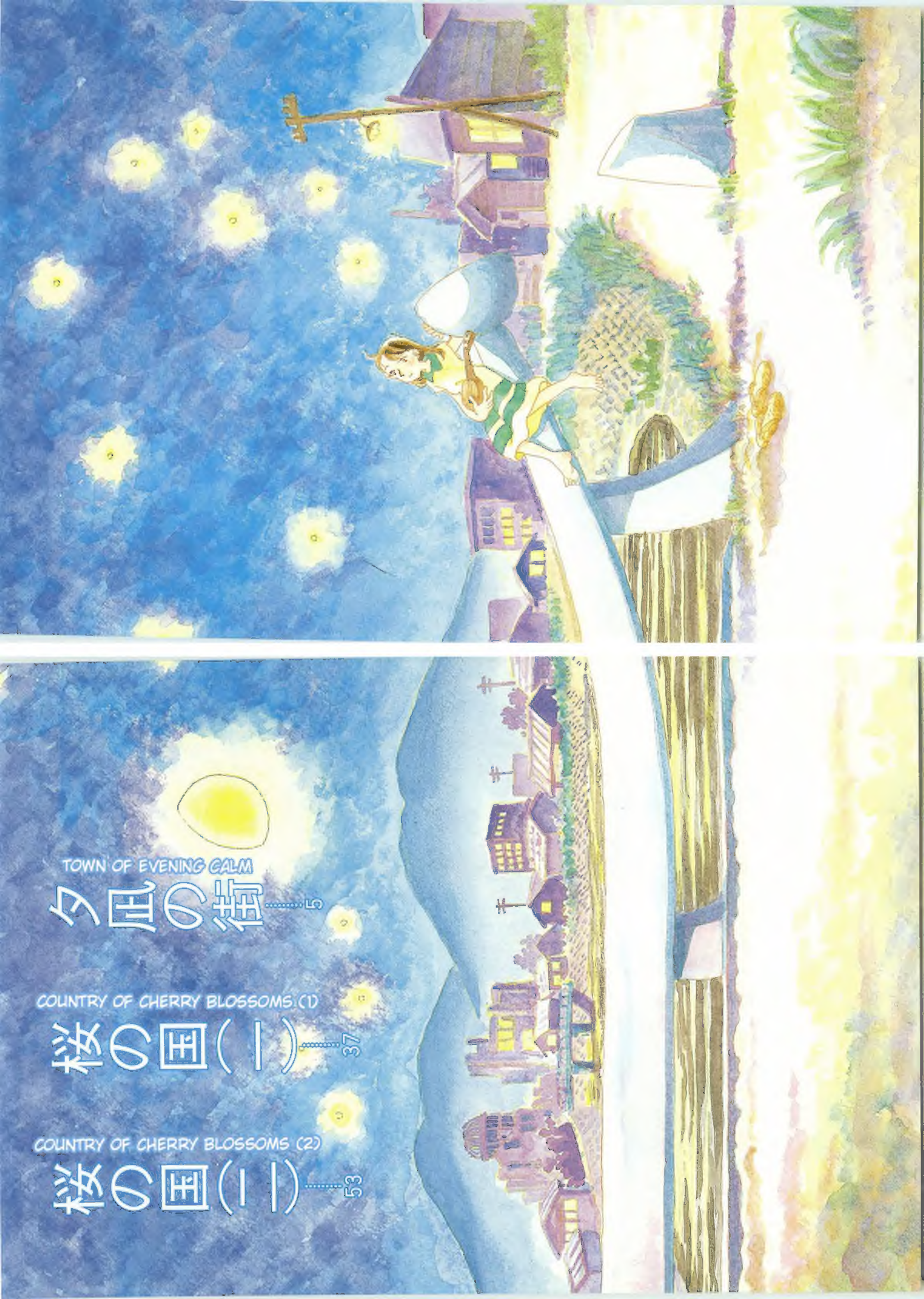
BIOGRAPHY: FUMIYO KOUNO

SHE WAS BORN IN HIROSHIMA IN SEPTEMBER 1968. IN 1995 MADE HER DEBUT WITH *MACHIKADO HANA DAYORI*. HER MOST KNOWN WORK IS *PIPPIRA NOTE** (2 VOLUMES). SHE LIKES VISITING LIBRARIES AND LOOKING AT THE SUNSET WITH HER CANARIES IN HER ARM. HER FAVOURITE SENTENCE IS "I WANT TO DRAW A MAN THAT HAS TRUE HONOR AND HIDES IT". (ANDRE GUIDE)

*THIS VOLUME WAS PUBLISHED BEFORE *IN THIS CORNER OF THE WORLD*.

COVER DESIGN ● ごじまさき for BodyDouble Inc.

夕凪の街
桜の国
こうの史代



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COUNTRY OF CHERRY BLOSSOMS (2)
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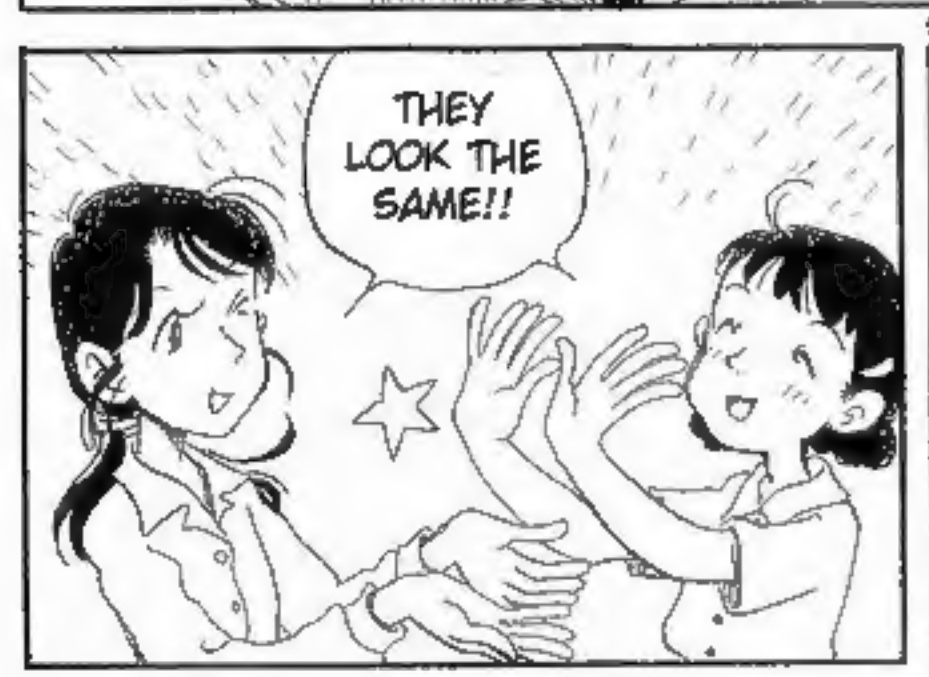
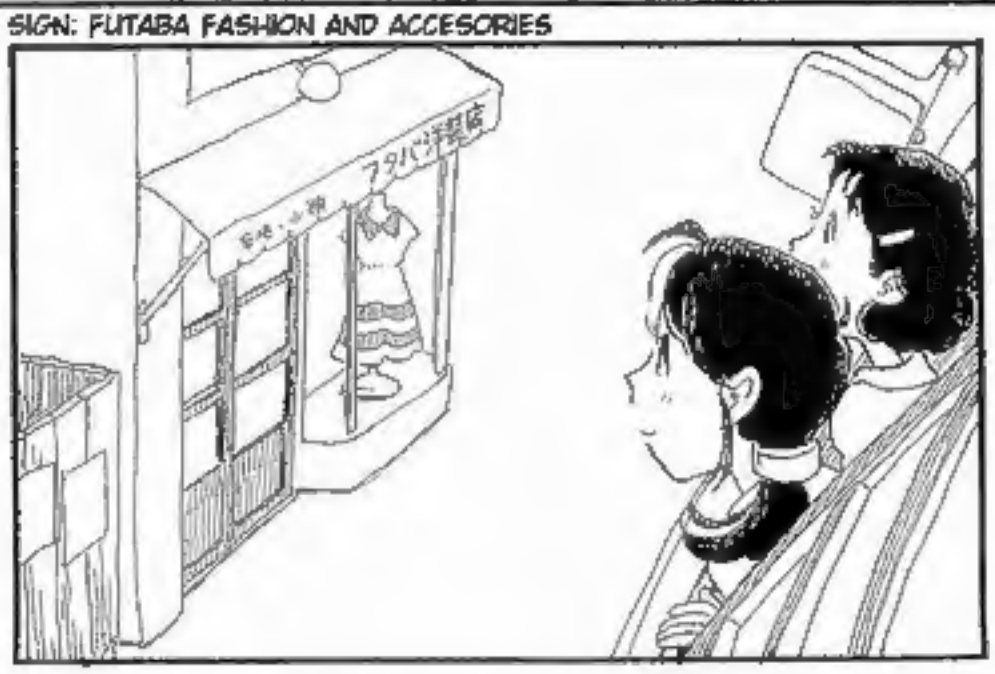
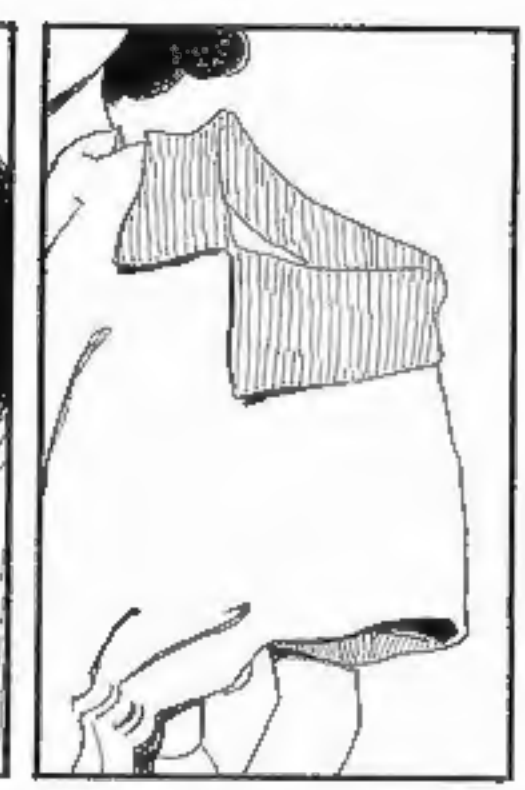
TO ALL THE
PEOPLE THAT
LOVE THIS
WORLD,
IN WHICH
JAPAN IS,
IN WHICH
HIROSHIMA IS.

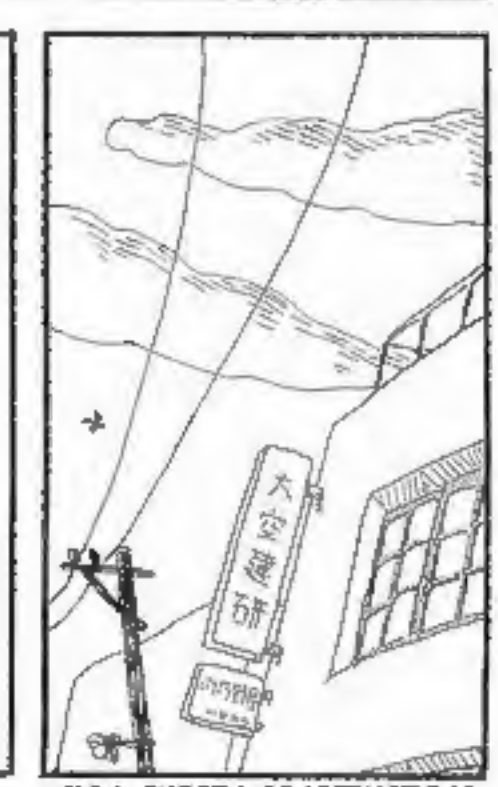
夕凪の街
TOWN OF
EVENING CALM

SIGN: FUTABA FASHION AND ACCESORIES





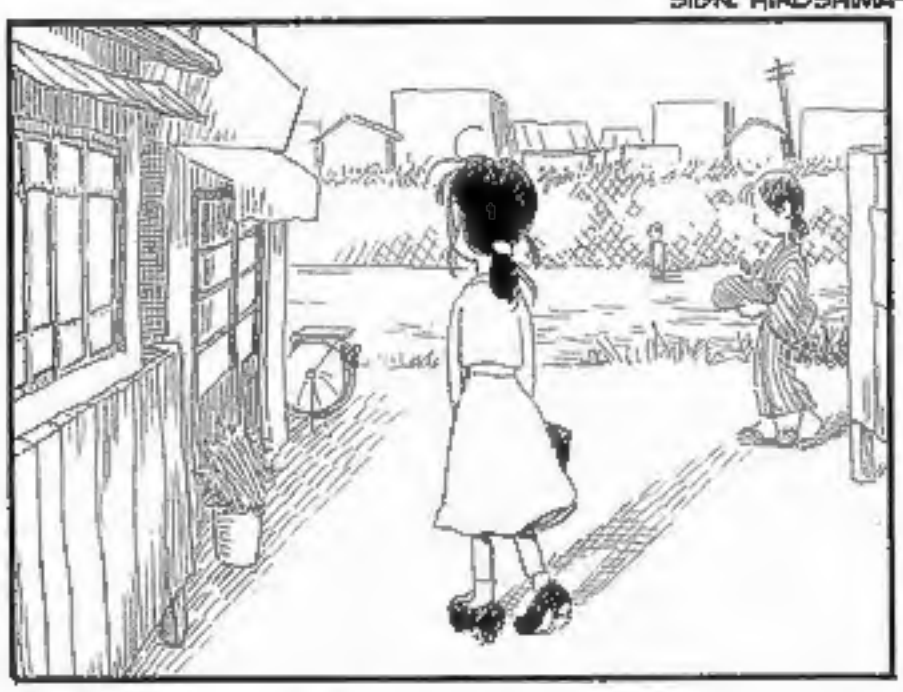




SIGN: OUZORA CONSTRUCTIONS

SIGN: HIROSHIMA-DOU HATS

WALL: HANDBAGS AND SHOES

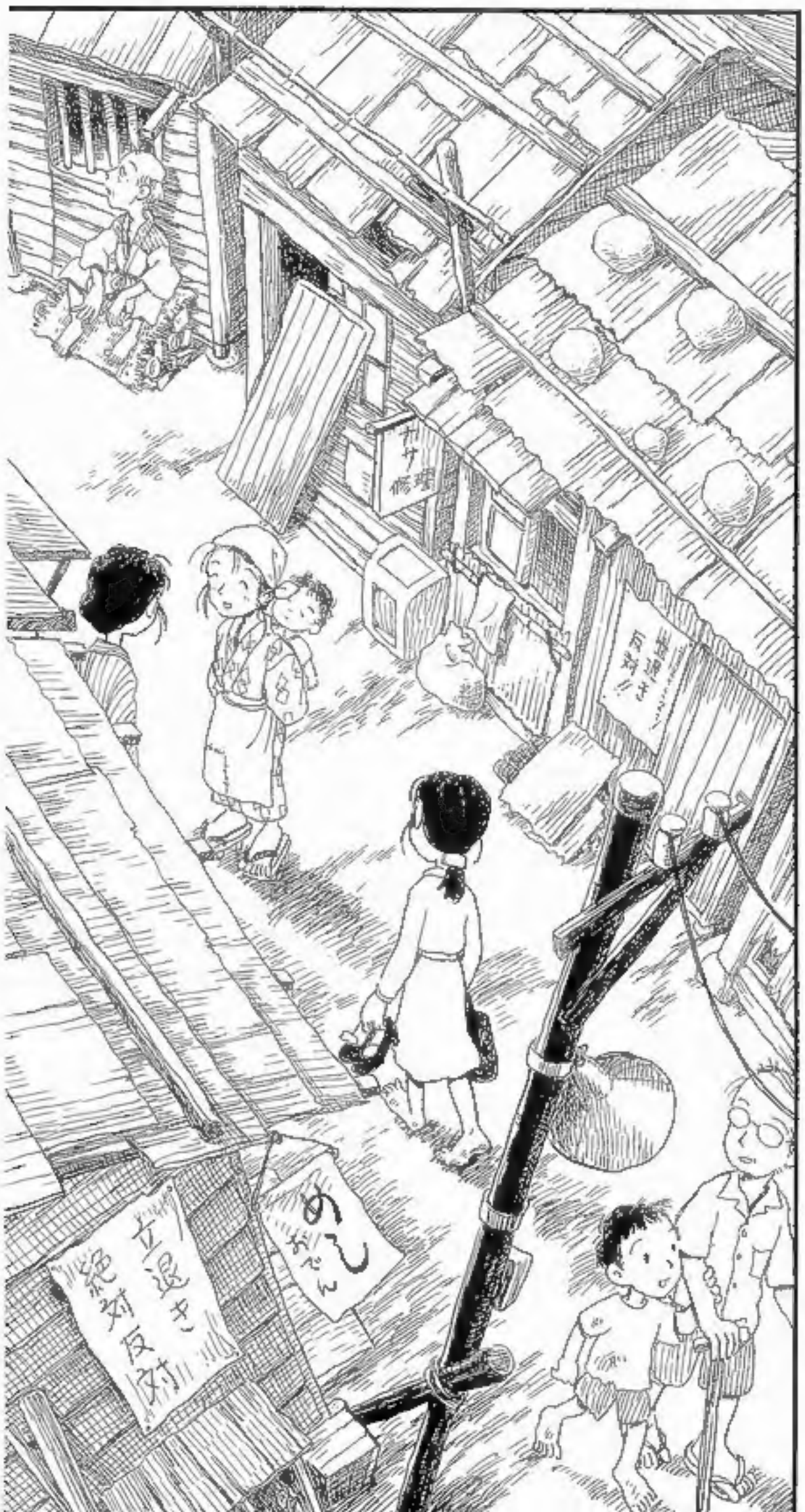


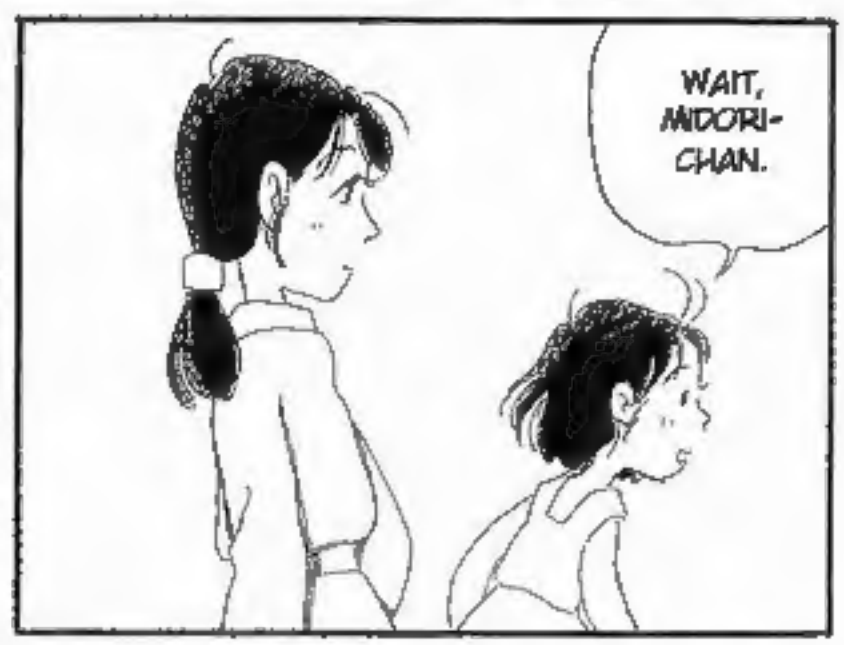
BANNER:
BOMBING 10TH ANIVERSARY

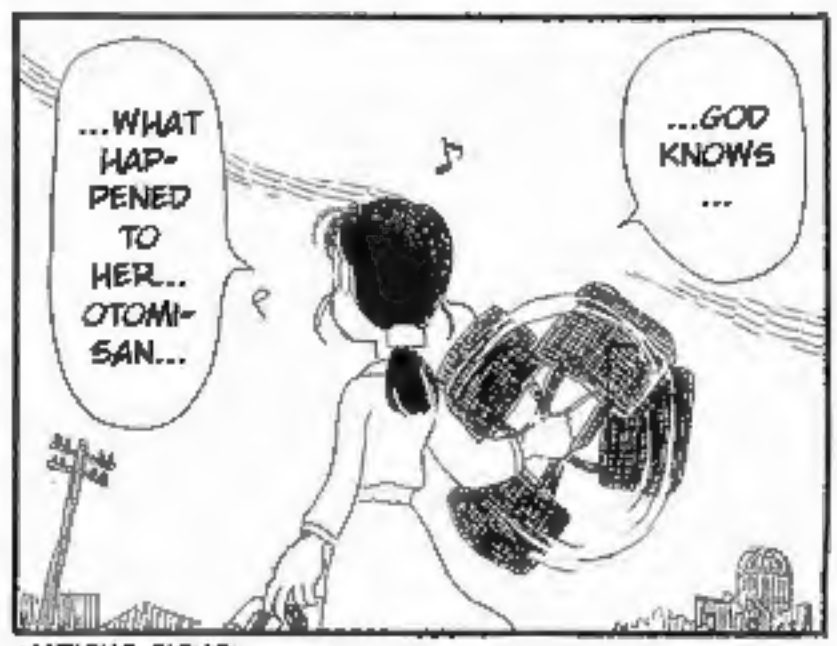
IF WE WORK TOGETHER, ATOMIC WEAPONS WILL BE FORBIDDEN

WORLD CONFERENCE AGAINST THE "A" AND "H" BOMBS
HIROSHIMA PREPARATORY COMITEE

PAPER:
COLLECTION
FOR...







VARIOUS SIGNS:

DOWN WITH THE DEMOLITION (X2)

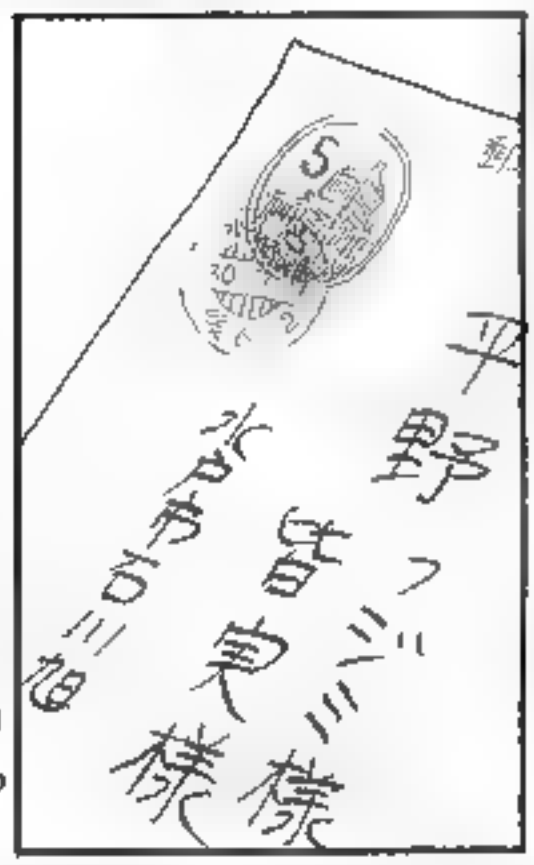
WE REPAIR UMBRELLAS

ODEN DISHES

SIGNS:
HIRANO CLOTHING
WE MAKE PATCHES AND SEAMS

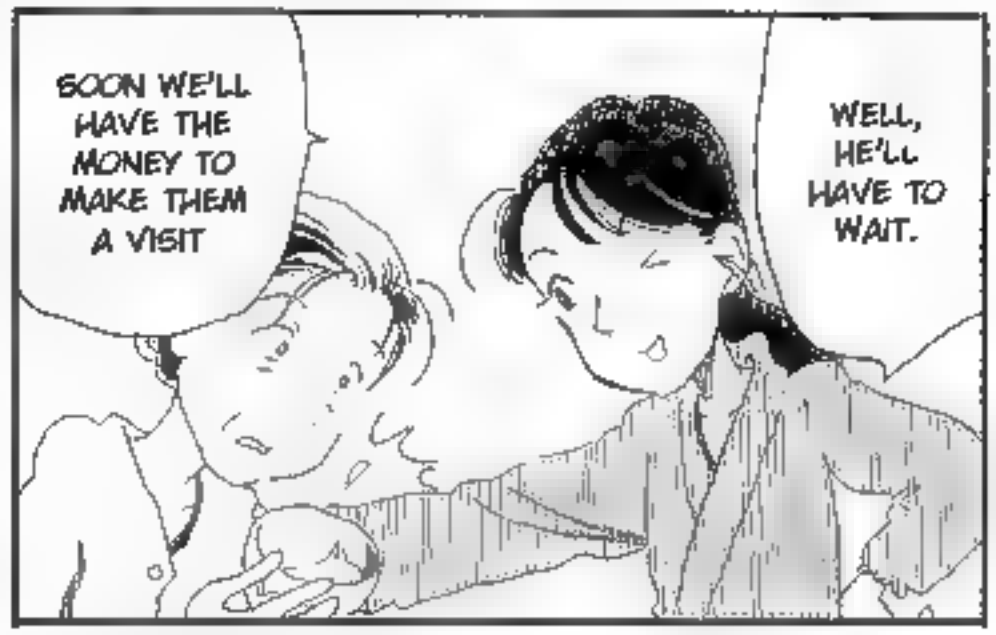
TO FUJIMI AND MINAMI HIRANO

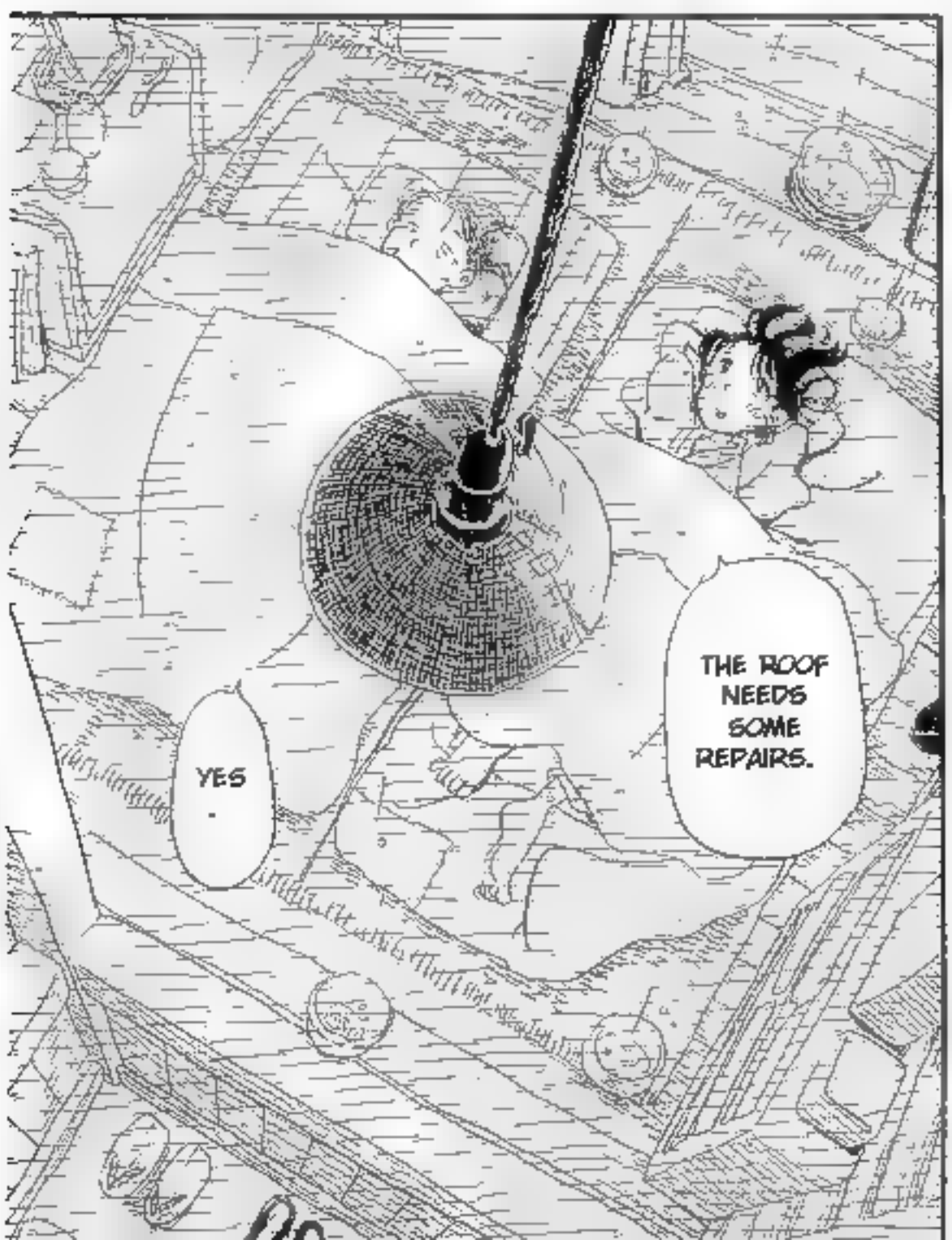
FROM ASAHI ISHIKAWA, CITY OF MITO

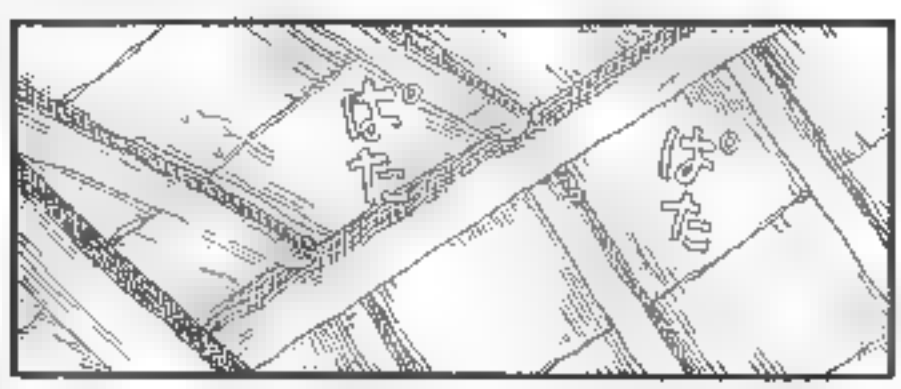


A POSTCARD. A POSTCARD.
I'LL REPLY RIGHT NOW.

OH MY, NOW IT'S RAIN-ING.
ALSO, WE HAVE TO RETURN THE MONEY AUNT ISHIKAWA GAVE US FOR THE SCHOOL.


SOON WE'LL HAVE THE MONEY TO MAKE THEM A VISIT
WELL, HE'LL HAVE TO WAIT.


YES.
THE ROOF NEEDS SOME REPAIRS.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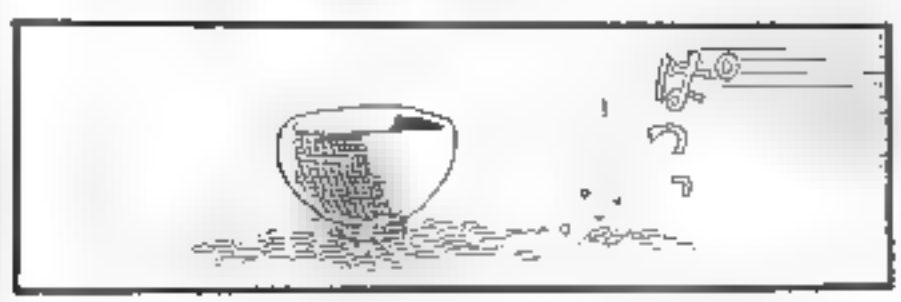
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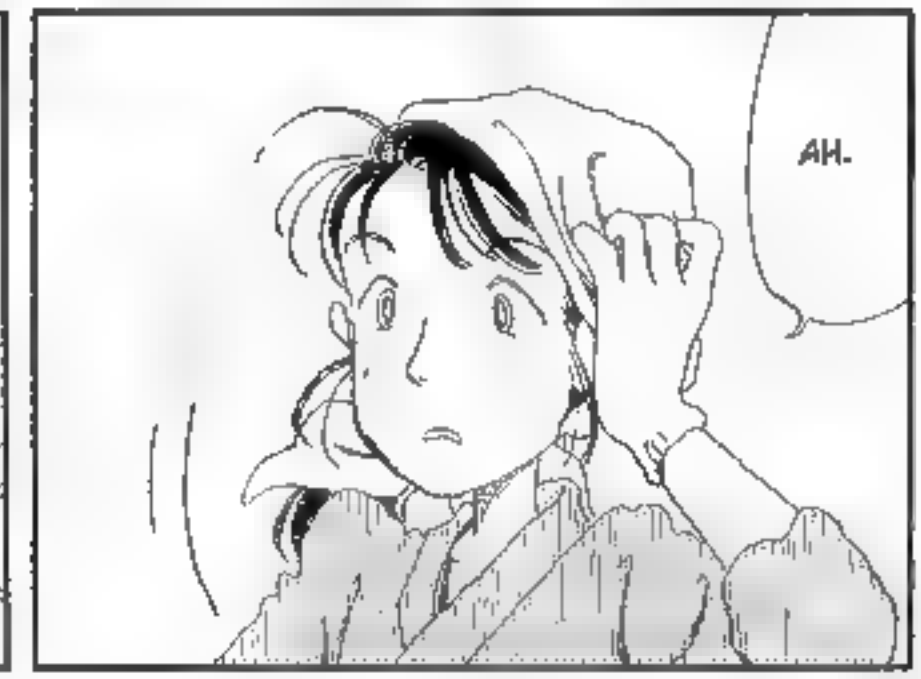
ぴん!

YES?
HIRANO -SAN.

SHOULDN'T YOU BE RESTING? I CAME TO SEE YOU AND.. YOU'D BE BETTER SLEEPING
G-GOOD AFTER-NOON, UCHI-KOSHI-SAN..


AH.

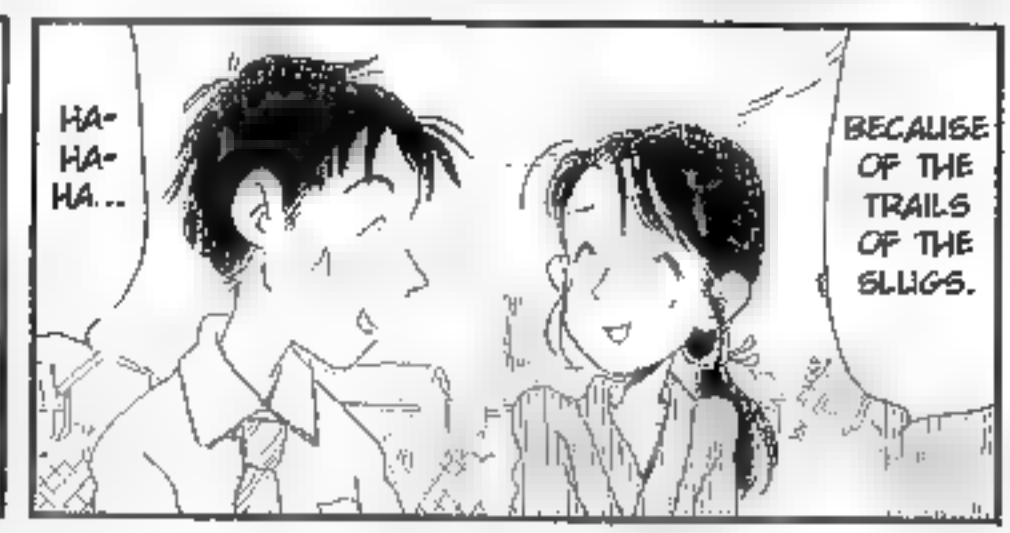
YES. . IT'S JUST THE USUAL.

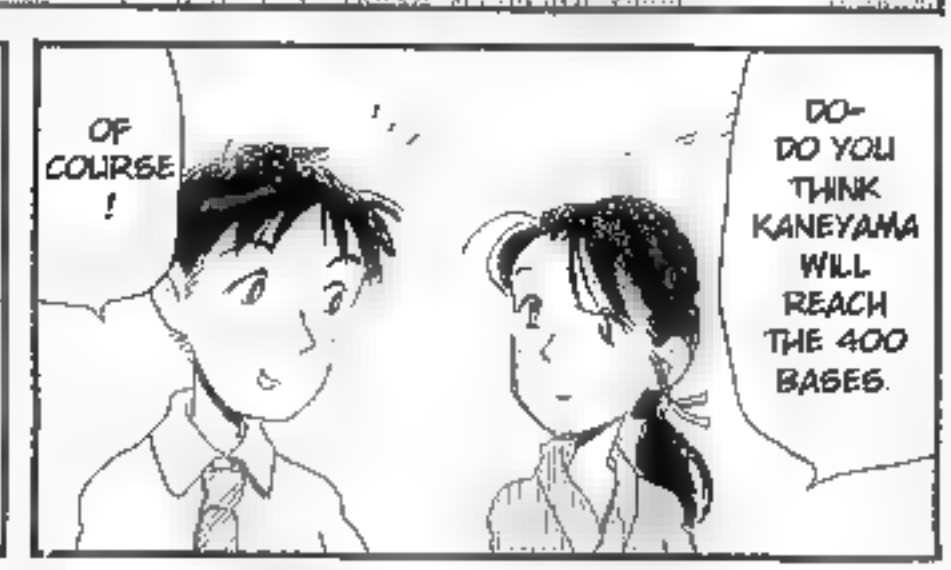
IS SHE OK?
I SEE
OH, WELL..
MY MOTHER STARTED FEELING UNWELL AND I HAD TO TAKE HER TO THE HOSPITAL.

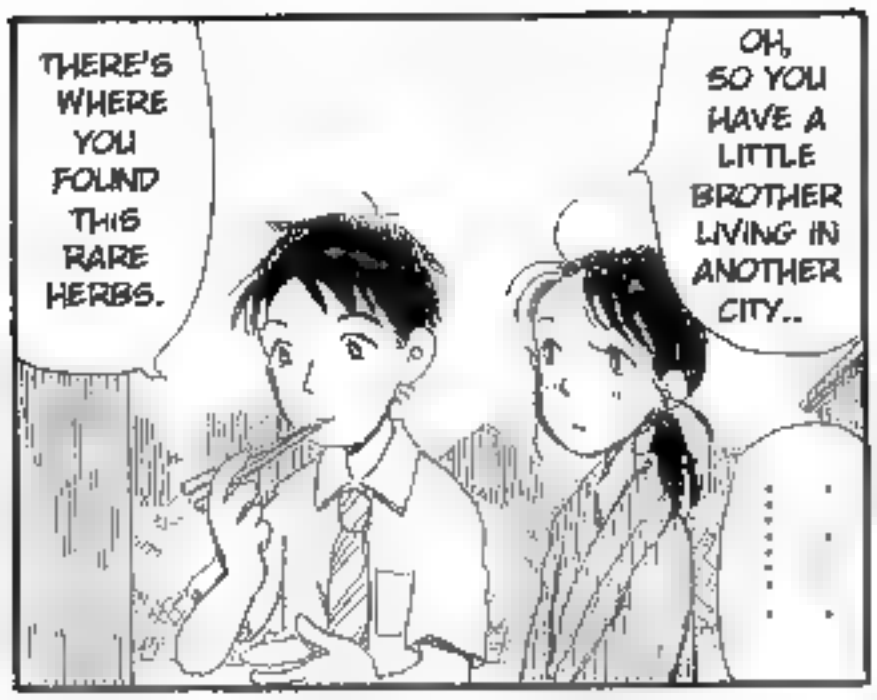
I'M SORRY TO KEEP YOU OUT, BUT MY MOTHER IS SLEEPING INSIDE.

G-GLITTERS?

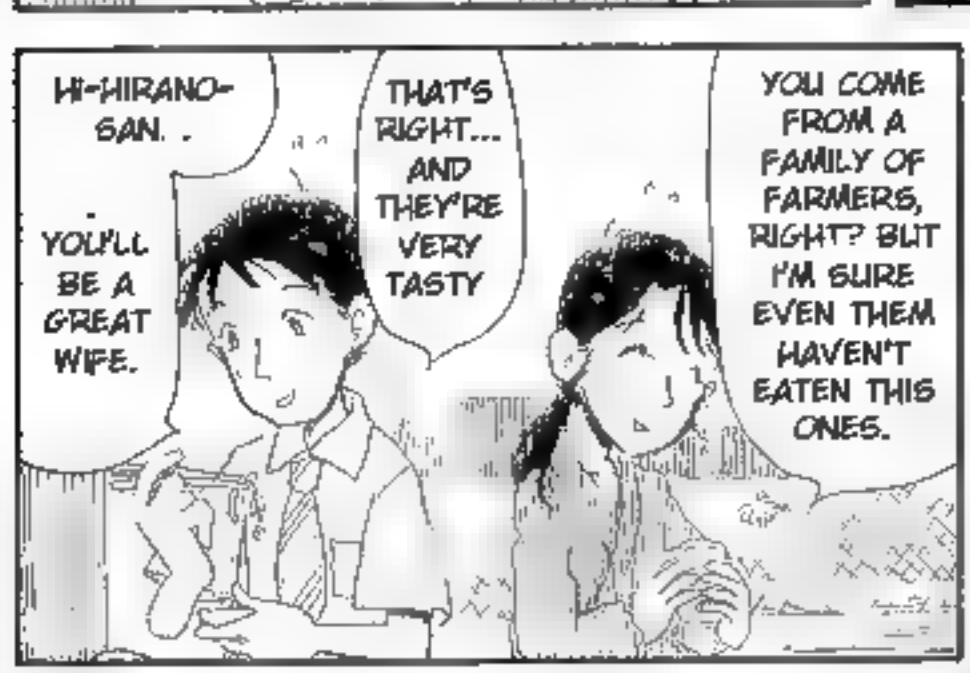
BESIDES, AFTER LAST NIGHT'S RAIN EVERYTHING GLITTERS.

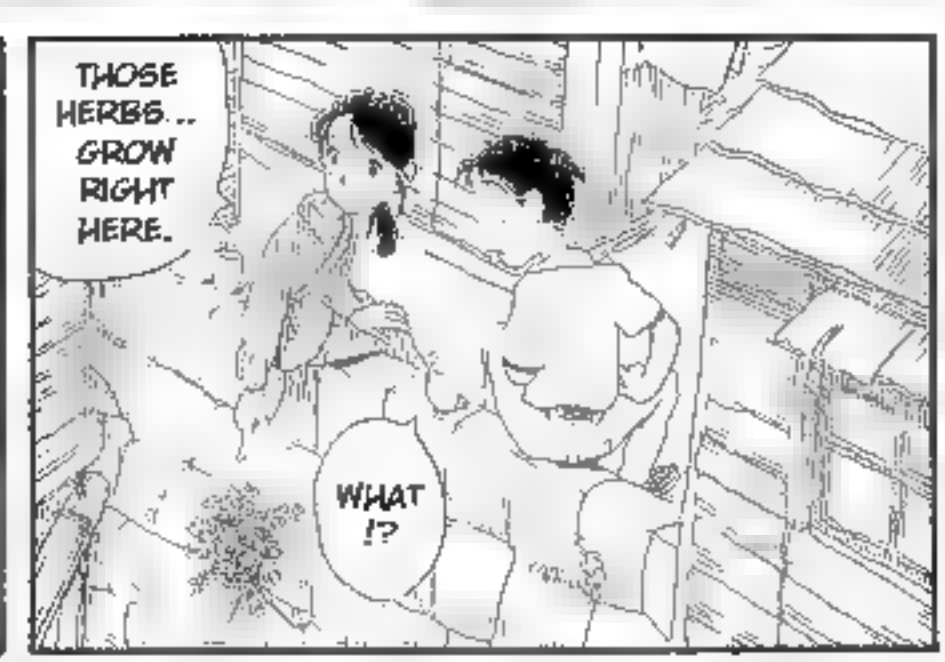





THERE'S WHERE YOU FOUND THIS RARE HERBS.
OH, SO YOU HAVE A LITTLE BROTHER LIVING IN ANOTHER CITY..
.....

.. TO MEET ASAHI-KUN. MY LITTLE BROTHER.
.. WE WON'T BE ABLE TO GO TO MITO ..
IF WE DON'T SAVE MONEY ..

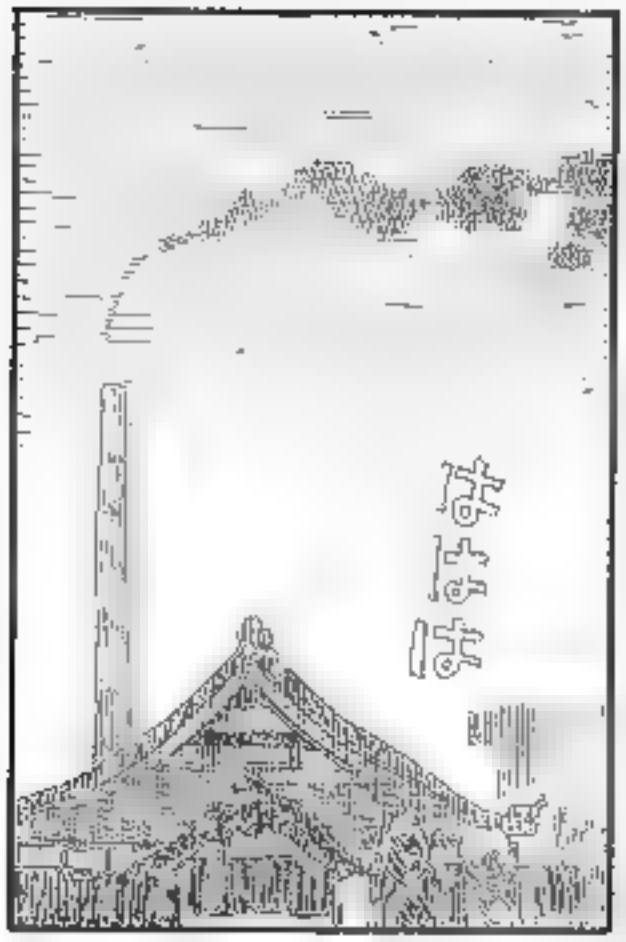

HI-HIRANO-SAN. .
YOU'LL BE A GREAT WIFE.
THAT'S RIGHT... AND THEY'RE VERY TASTY
YOU COME FROM A FAMILY OF FARMERS, RIGHT? BUT I'M SURE EVEN THEM HAVEN'T EATEN THIS ONES.

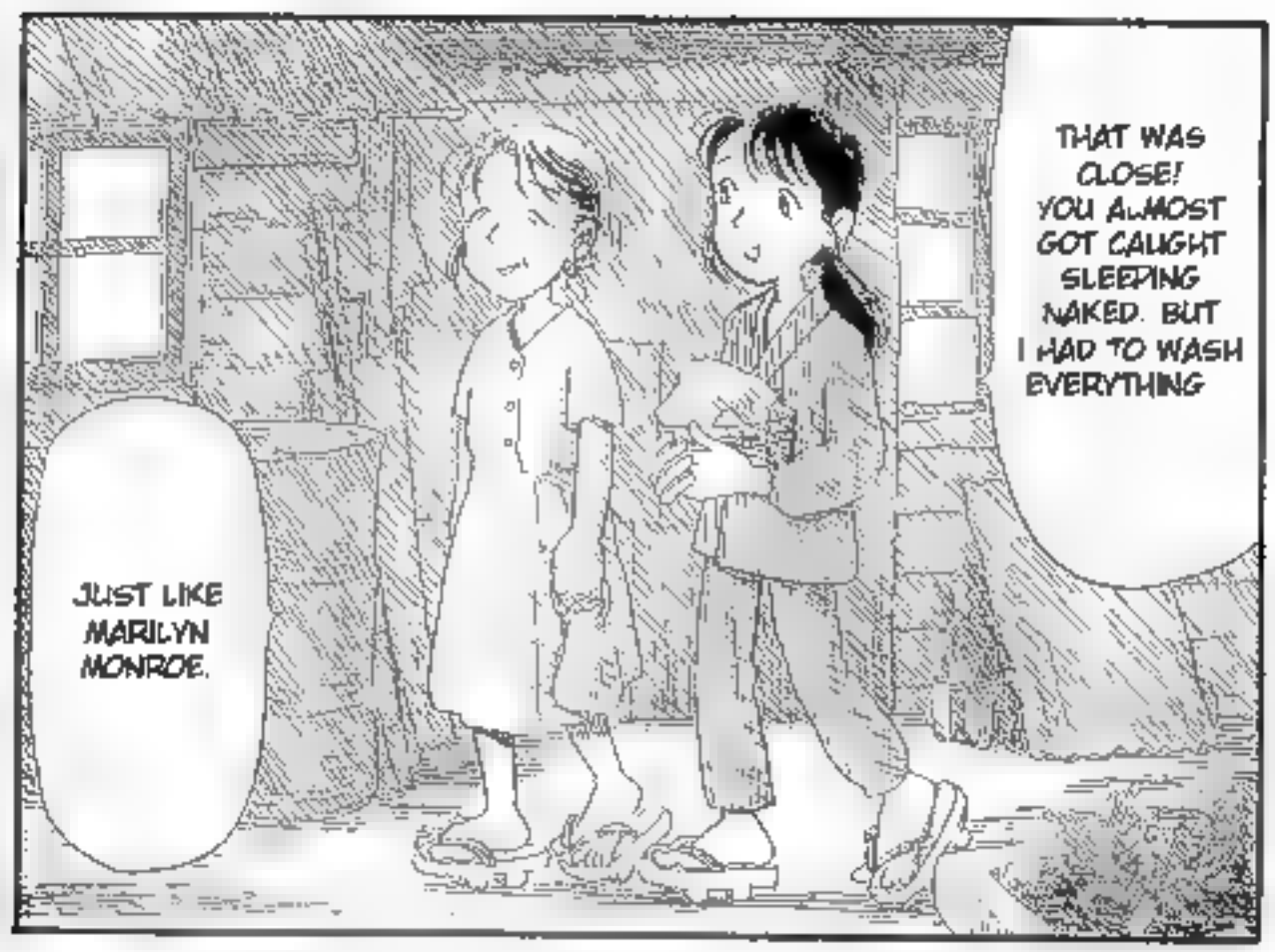

THOSE HERBS... GROW RIGHT HERE.
WHAT !?

.....
SORRY FOR THE INCONVI-NIENCE.
BETTER I LEAVE NOW I'M STILL HALFWAY MY ROUTE.

MINAMI, DID SOME-ONE COME?
YES, BUT THEY ALREADY WENT AWAY

WHO SAID I'M GET-TING ...
SHUT UP!
... MAR-RIED !?
OUCH! I'M SORRY!





EVERYONE IN THIS CITY HAS THIS STRANGE MARKS.

SOMETIMES, I SURPISE MYSELF THINKING THAT WAY.

MINA-MI.

HEY, MINAMI!?

.....

OUR BIGGEST FEAR IS TO HAVE GROW ACUSTOMED TO IT, TO THINK THAT IS NORMAL FOR SOMEONE TO WANT US DEAD.

WHAT WE KNOW IS THAT SOMEONE THOUGHT THAT WE WERE BETTER DEAD.

AND EVEN THEN, WE SURVIVED.

NO ONE TALKS ABOUT THEM.

AFTER ALL THIS TIME, WE STILL DON'T KNOW WHAT THEY ARE.

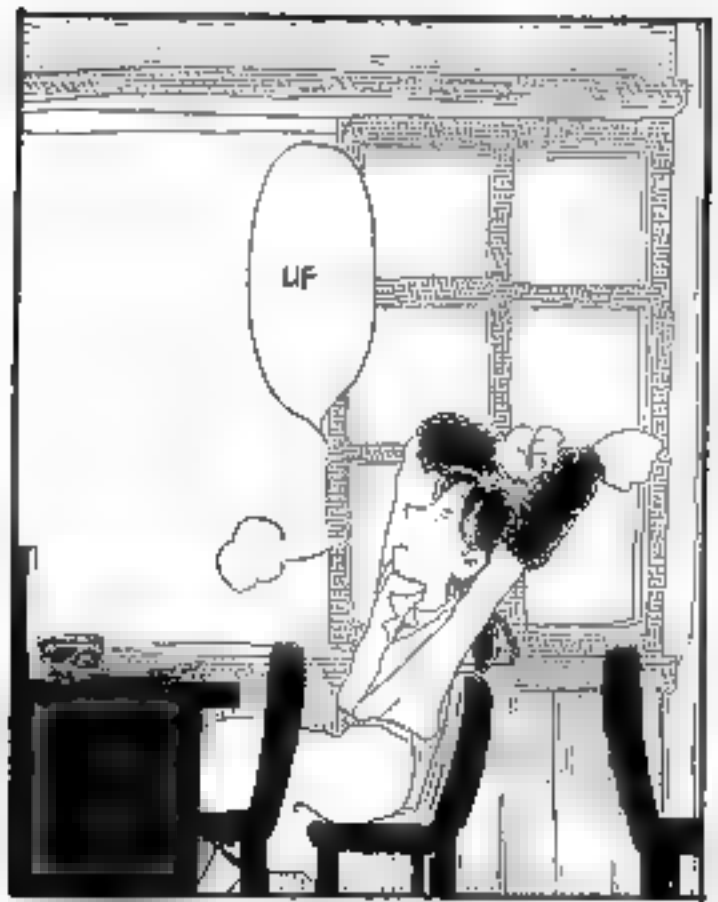
MY. I CAN'T TAKE MY EYES OFF YOU EVEN A SECOND.

SORRY, I WAS IN THE CLOUDS.

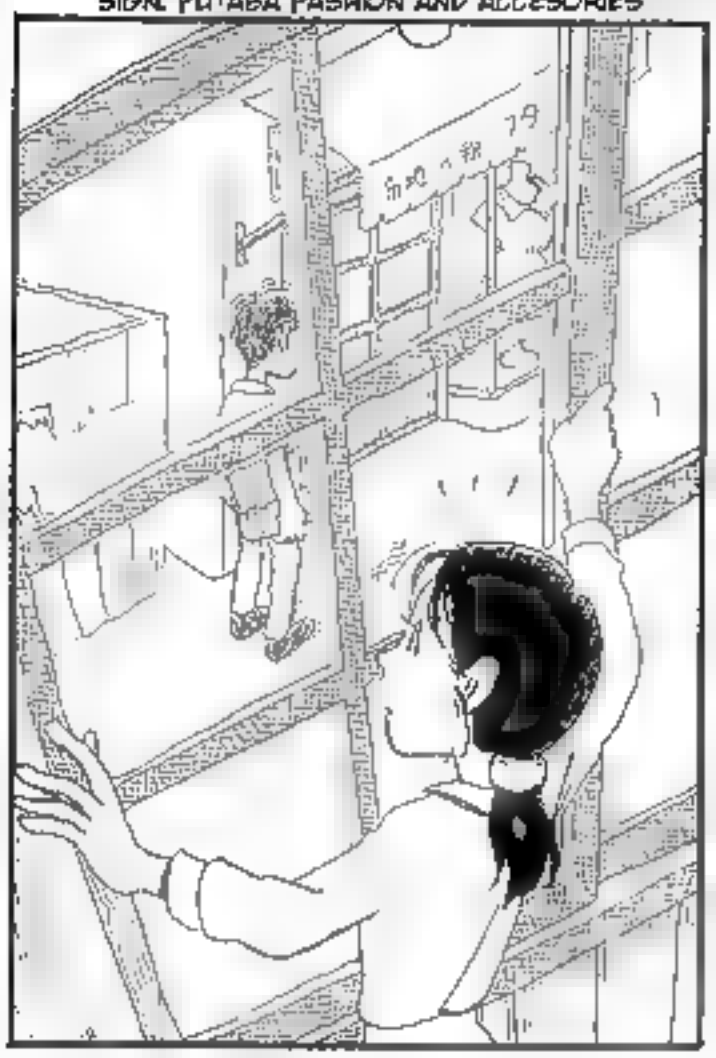
I WANT TO HEAR IT, LET'S GET BACK QUICKLY

MY! THE KAYO, THE SONGS' GAME, HAS ALREADY STARTED

.....

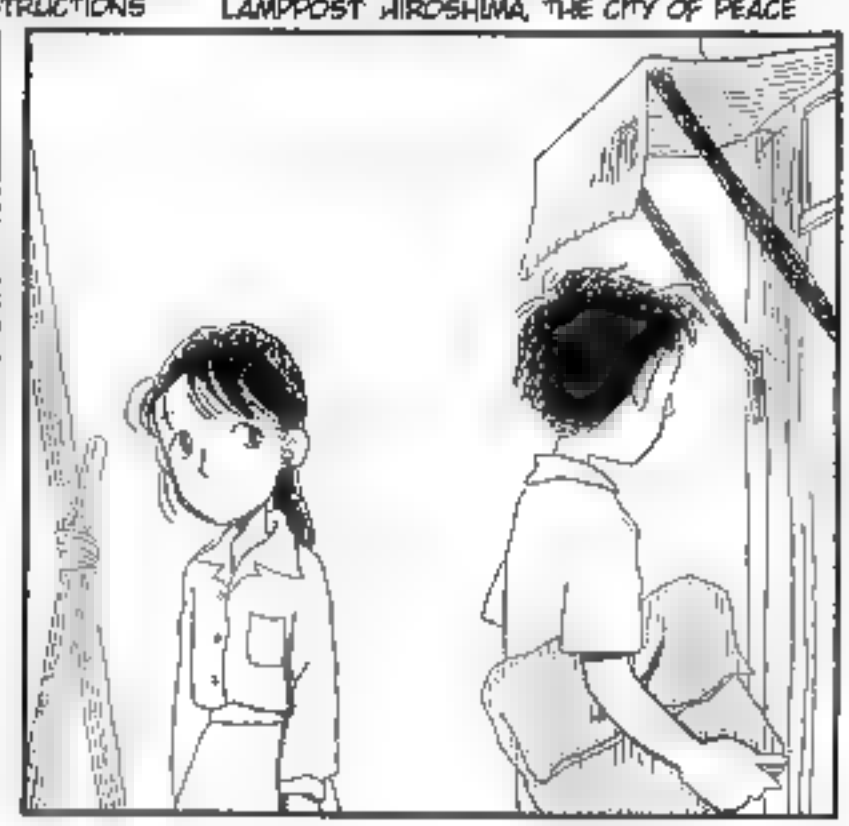


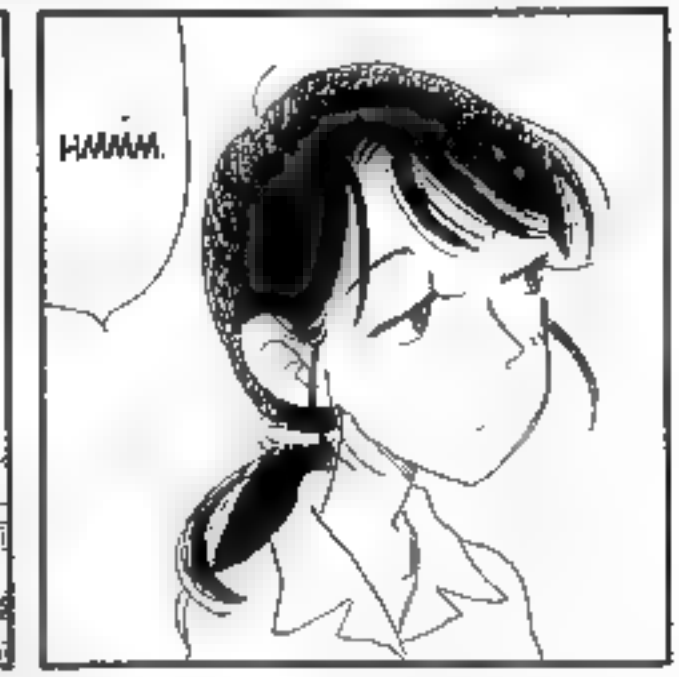
SIGN: FUTABA FASHION AND ACCESORIES



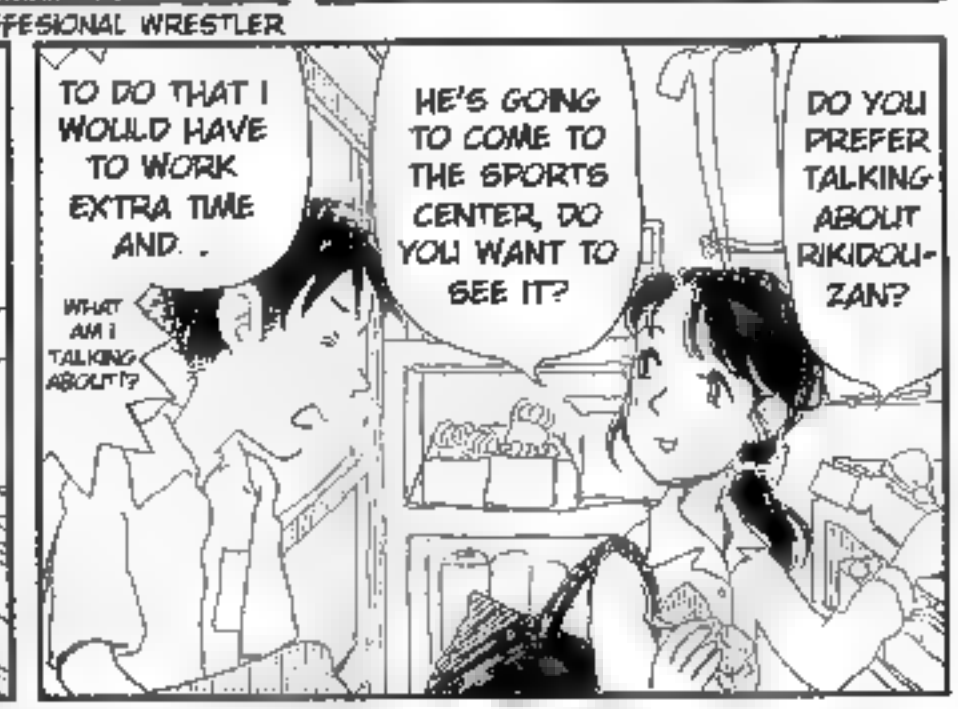
SIGN: OUZORA CONSTRUCTIONS

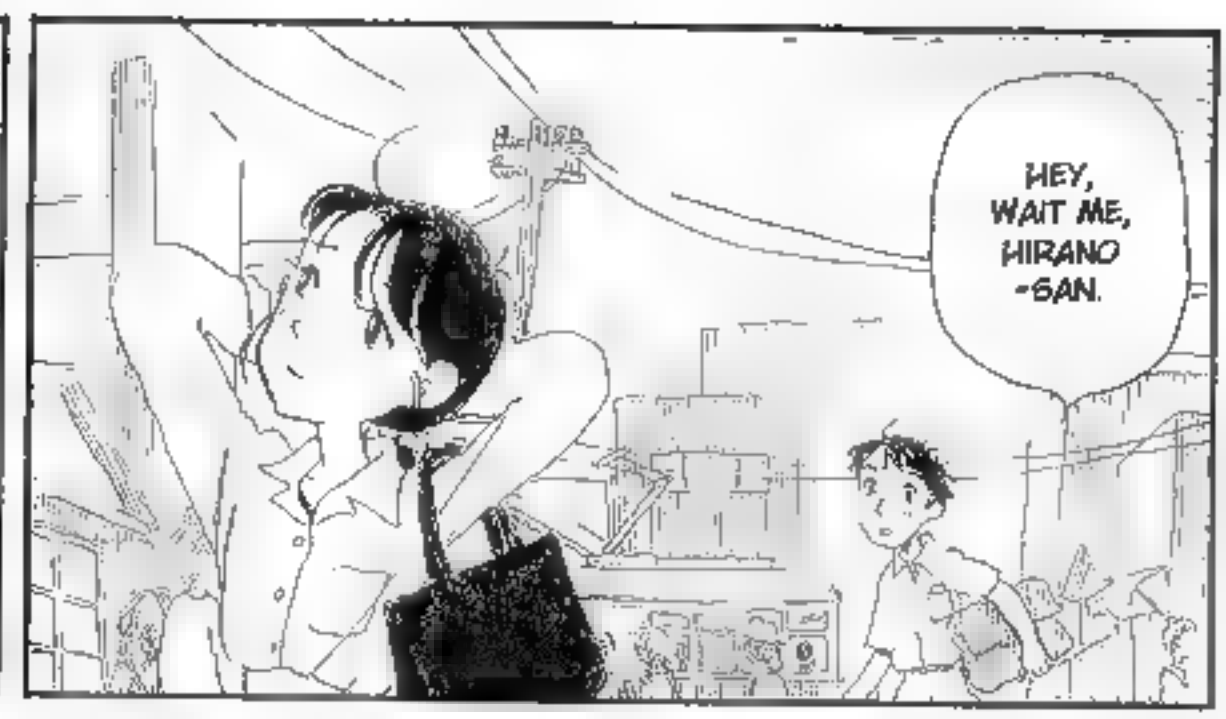
LAMPPOST: HIROSHIMA, THE CITY OF PEACE



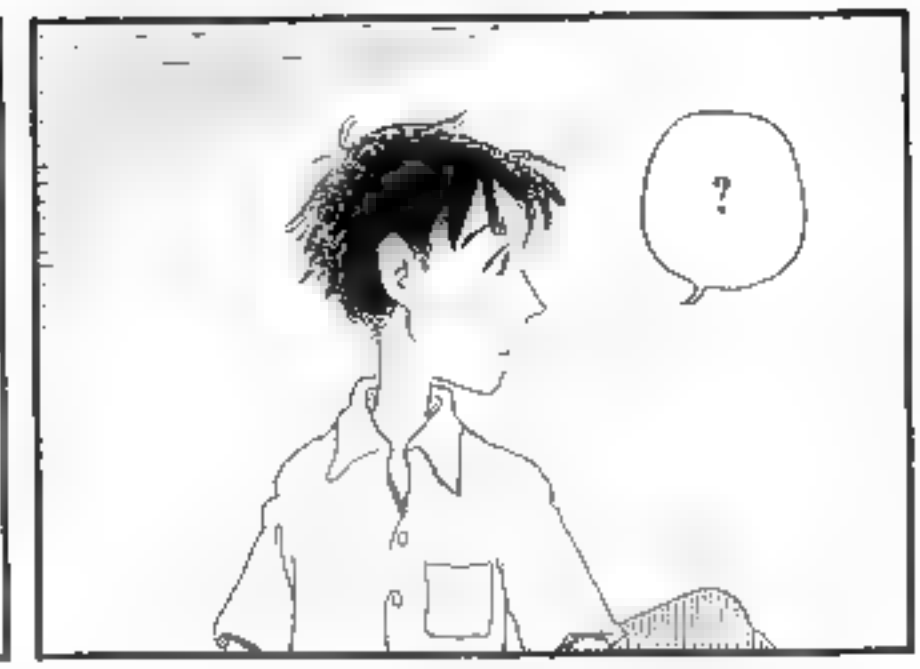


*A KOREAN PROFFESIONAL WRESTLER





ENVELOPE. FUTABA FASHION AND ACCESORIES


?

I'M SO GLAD!
THEY ARE REALLY COM-FORT-ABLE.
OH, WOW

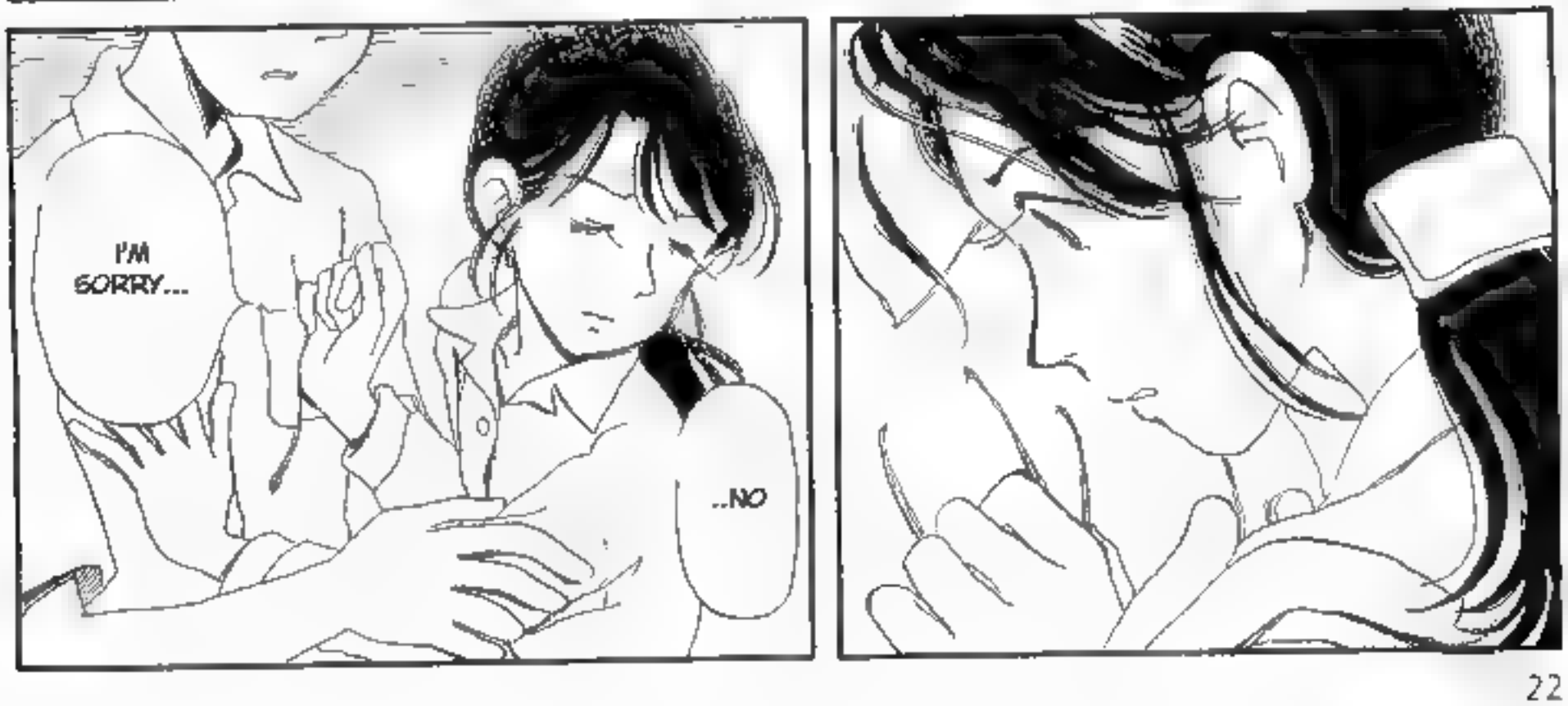
AH...

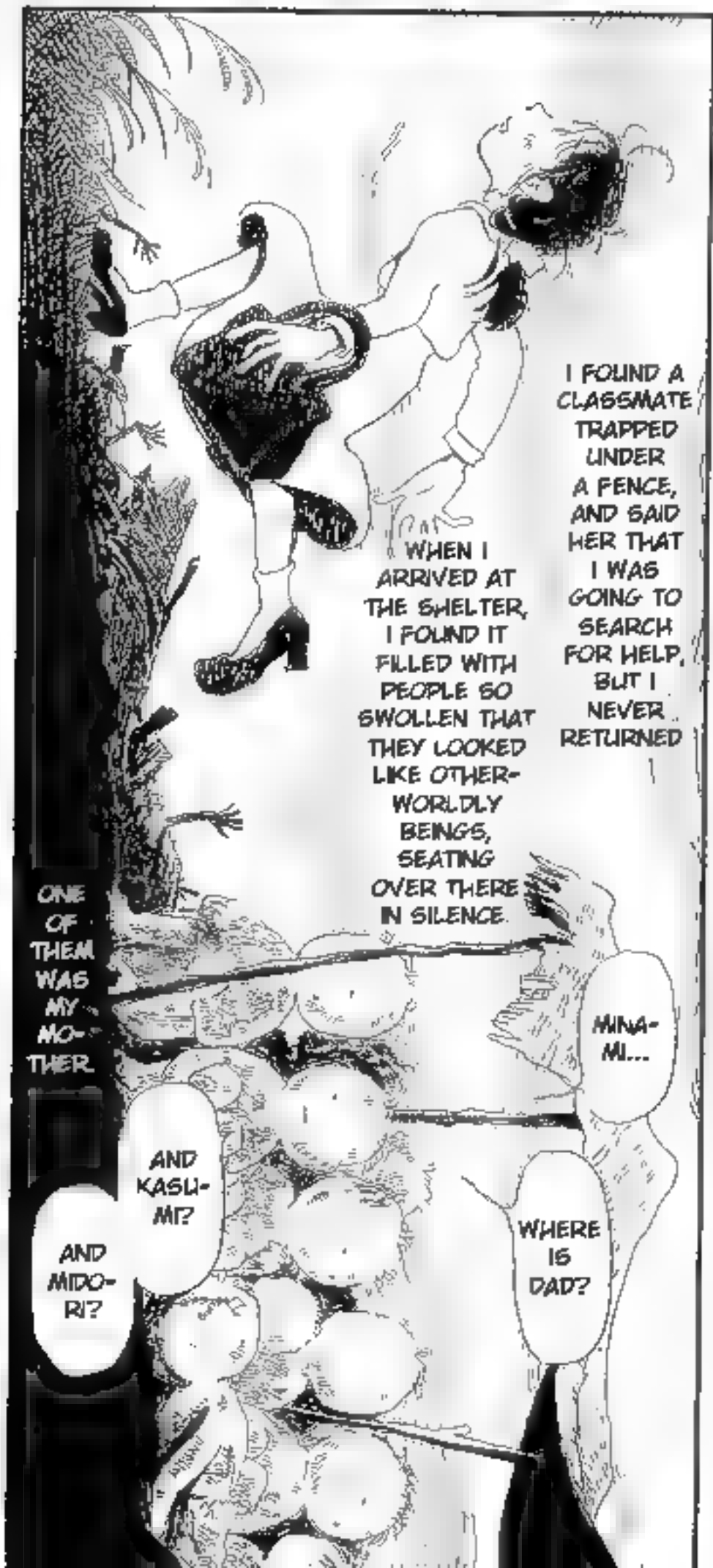
I WANT THEM CLEAN SO I CAN USE THEM AS A MODEL.
YOU TAKE THEM OFF YET?

...ARE YOU GOING TO GIVE IT BACK?

NO...
I'M SORRY ...

AREN'T YOU GOING TO REFUSE THE HADKER-CHIEF?


I'M SORRY...
..NO



I HEAR SOMEONE SAYING THAT THIS ISN'T THE WAY TO THE WORLD I LIVE IN.

IT'S BEEN 10 YEARS SINCE THEN.

WHEN WE CROSSED THE RIVER, IT WAS ALREADY THE EIGHTH DAY. WE COULDN'T FIND NEITHER DAD OR MY LITTLE SISTER MIDORI, AND THE SMELL WAS BECOMING UNBEARABLE. KASUMI AND I STARTED THROWING DEBRIS TO THE RIVER INFESTED BY FLOATING CORPSES.

WE KEPT DOING THIS, OVER AND OVER.

ON THE SEVENTH DAY, I FOUND MY SISTER KASUMI.

I BECAME A PERSON CAPABLE OF CALMLY SELECTING THE CORPSE OF A WOMAN THAT WASN'T ROTTING AND STEAL HER GETA SANDALS TO WEAR THEM.

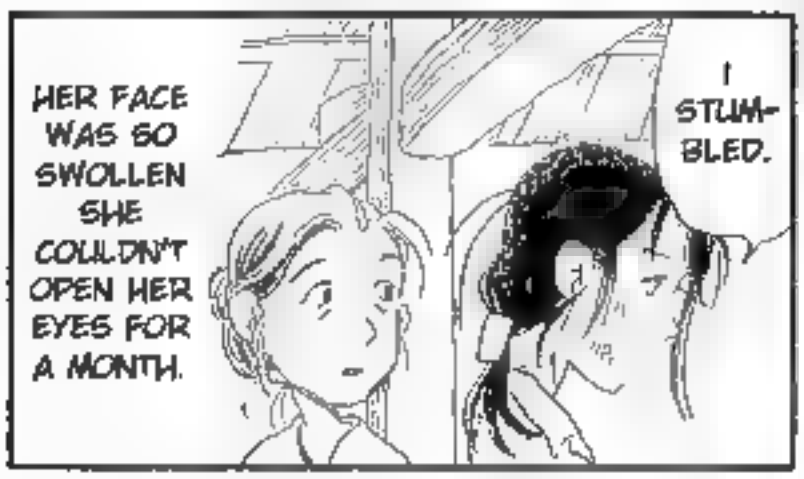
THE GROUND WAS SO HOT, THE SOLES OF MY SHOES STARTED TO MELT.

I GOT USED TO WALK BETWEEN CORPSES. SOME-TIMES, I ACCIDEN-TALLY STEPPED ON ONE OF THEM, AND THEIR BURNED SKIN FELL FROM THE BODY

AGH.

AGH.

THE AIR WAS FILLED WITH THE SPARKS OF THE BLAZING ROOFS. EVENTUALLY, I NOTICED I HAD A BURN IN MY LEFT ARM AND MY HAIRCLIP HAD MELTED OVER MY HAIR.

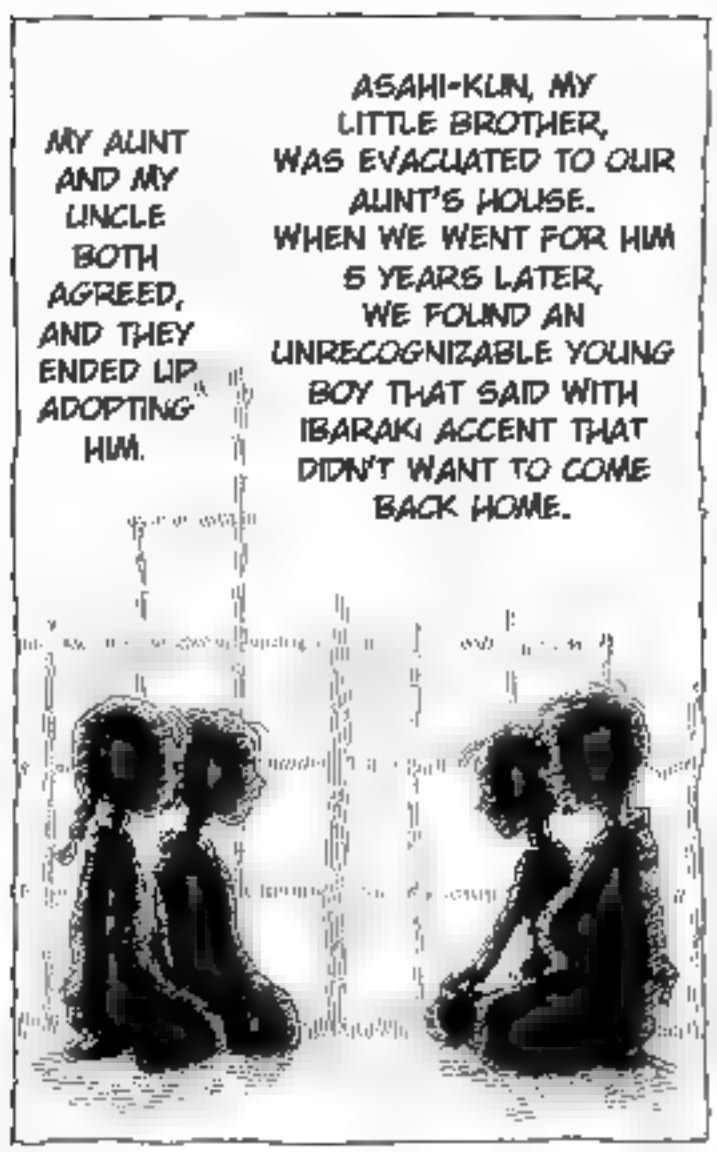


EVERY TIME I FEEL HAPPY, EVERY TIME I THINK SOMETHING IS BEAUTIFUL.

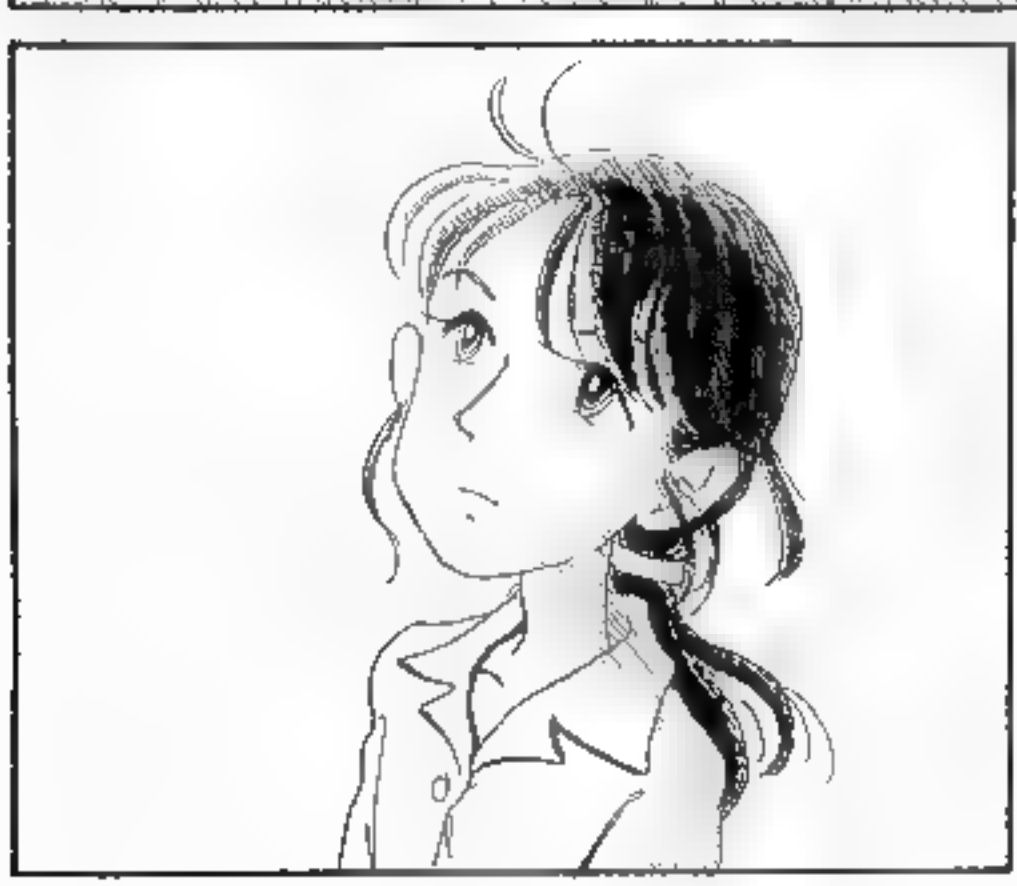
I REMEMBER ALL THE PEOPLE AND PLACES I LOVED.

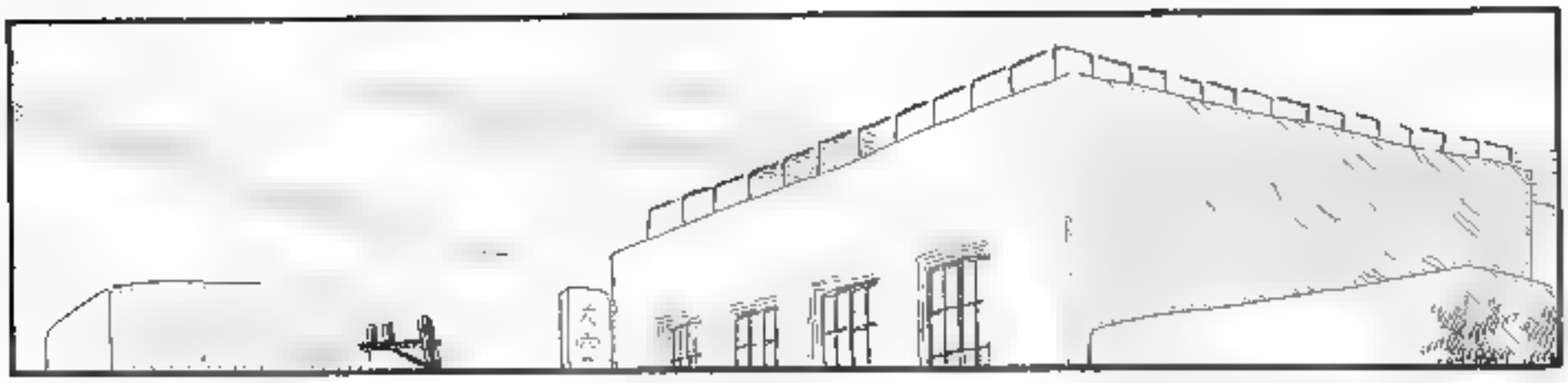
IT DRAGS ME TO THE DAY I LOST EVERYTHING.

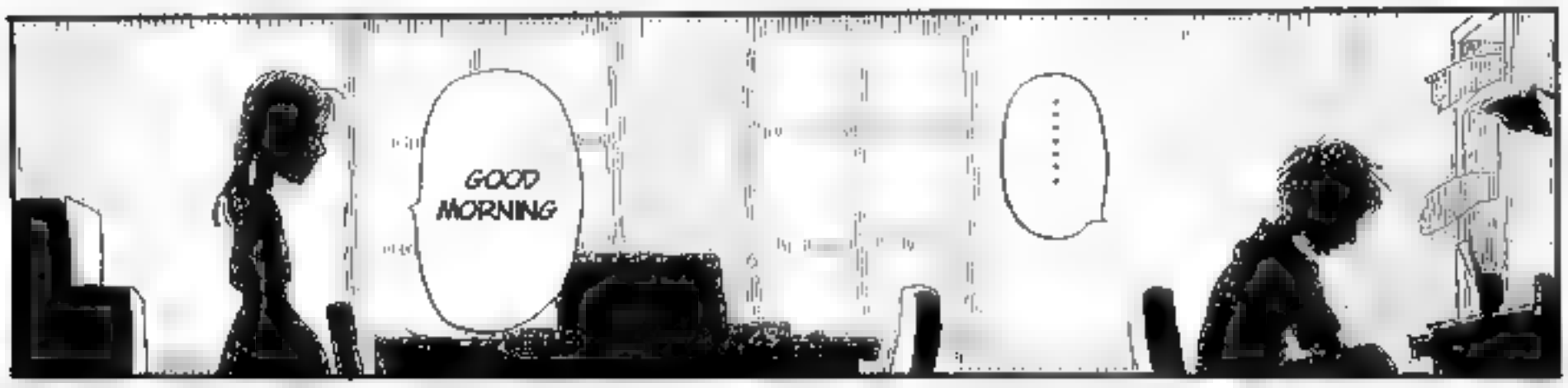
AND I HEAR A VOICE SAYING ME THAT THIS ISN'T THE WORLD I BELONG TO.

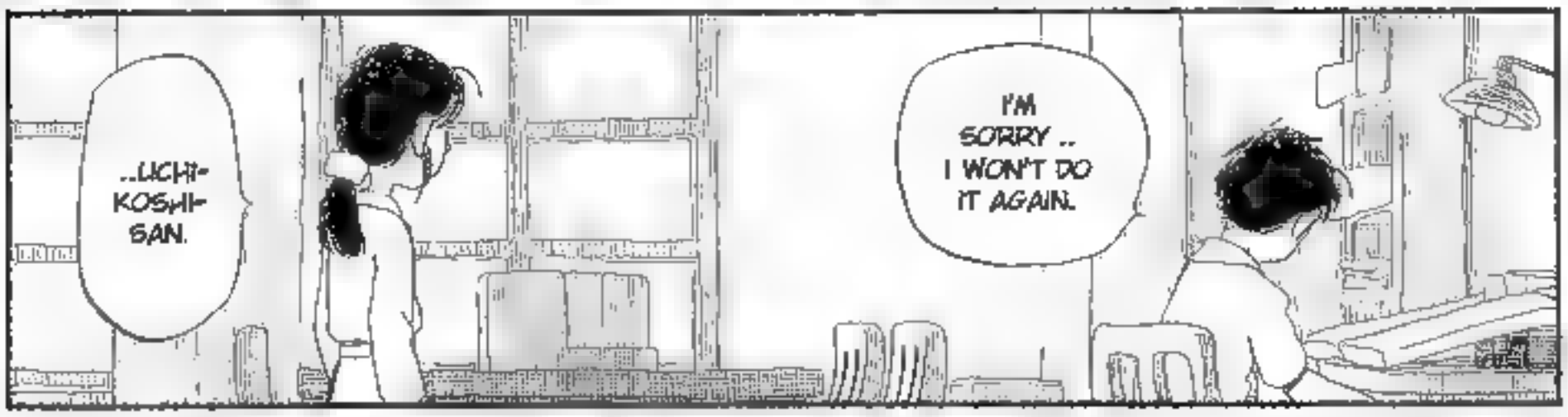


IF ONLY I COULD FORGET EVERYTHING.






GOOD MORNING
.....


..UCHI-KOSHI-SAN.
I'M SORRY .. I WON'T DO IT AGAIN.

TELL ME THAT IS OK FOR ME TO BE IN THIS WORLD.
..PLEASE, TELL ME.

MAYBE THEN I'LL BE ABLE TO GO OUT WITH YOU WITHOUT FEELING BAD FOR MY SISTERS.

LET ME TELL YOU WHAT HAP-PENED 10 YEARS AGO.
AND MAYBE THEN I'LL UNDER-STAND WHY I'M STILL ALIVE.

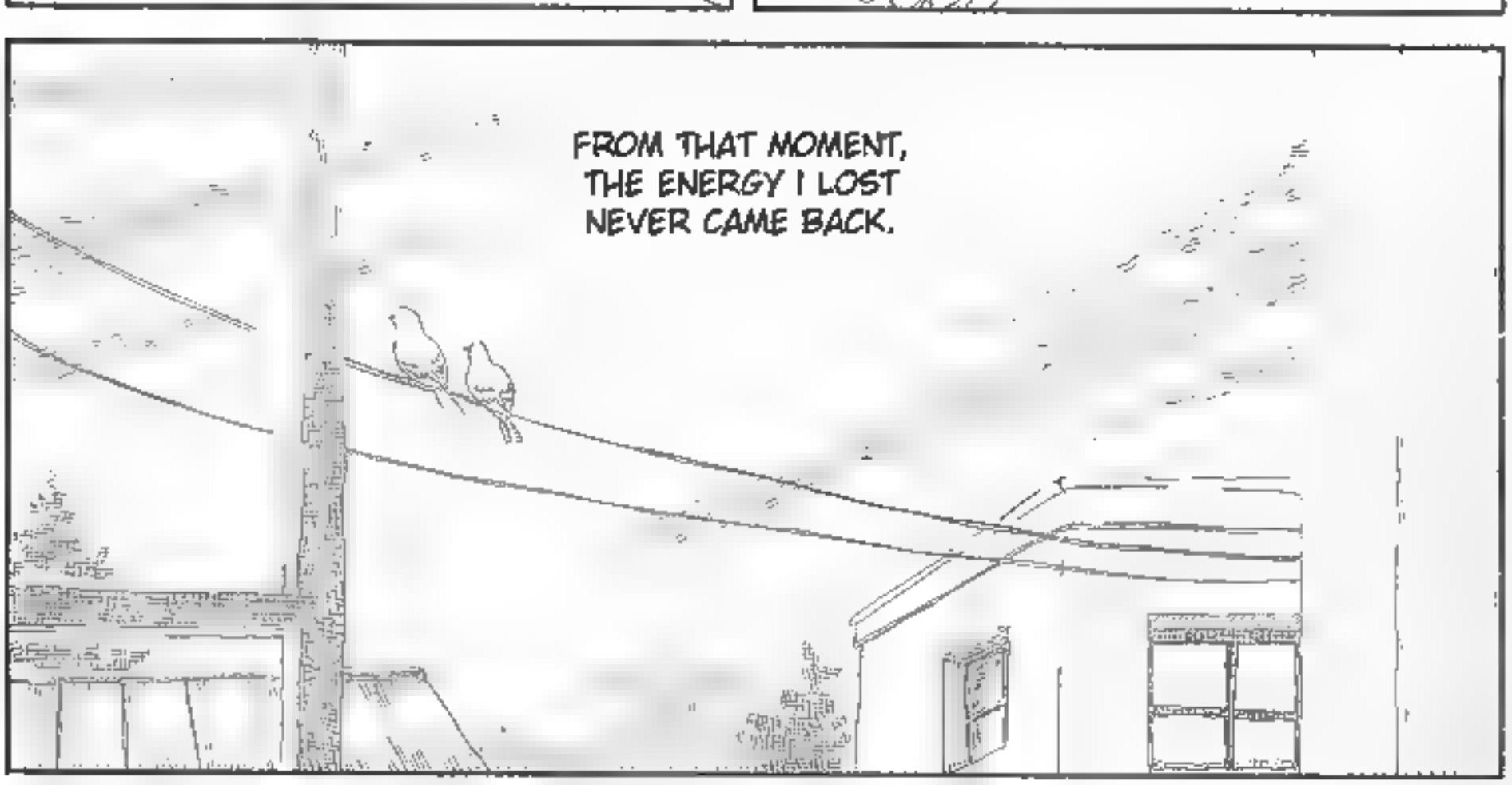
.....
MY GRANDMOTHER ALSO WANTED TO DO SOMETHING FOR THE PEOPLE OF HIROSHIMA, THAT'S WHY SHE MADE THOSE ZORI SANDALS.

I HAD AN AUNT THAT LIVED HERE AND DIED BECAUSE OF THE BOMB.
HM.
I THOUGHT IT WAS SOMETHING LIKE THAT.

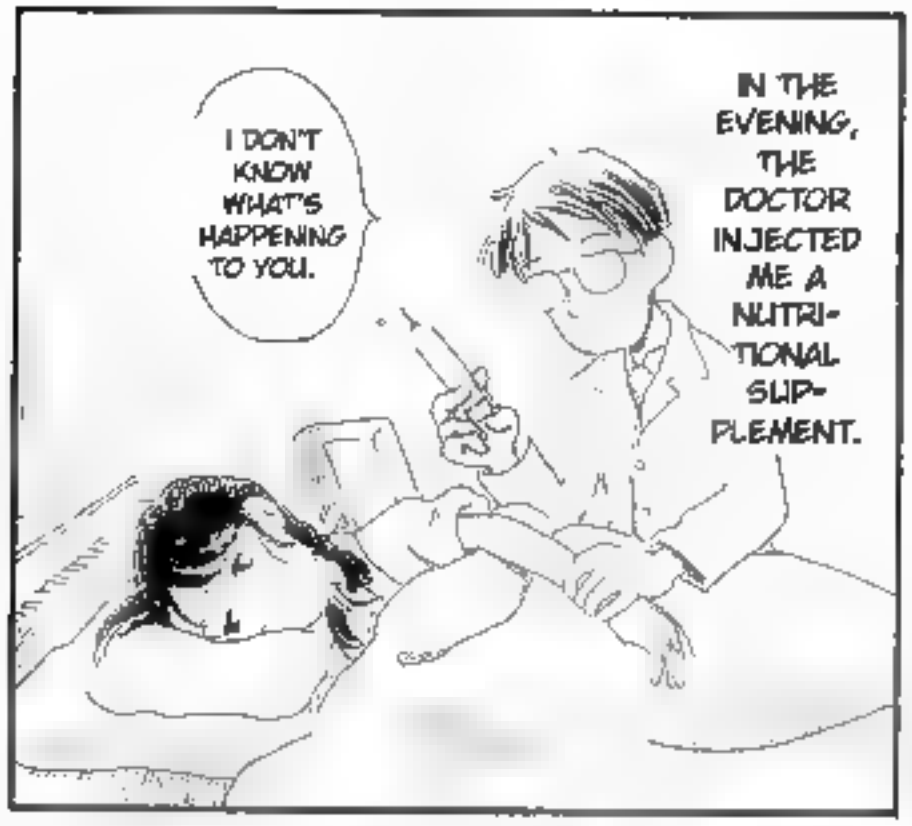
AH... I FEEL SUDDNELY EXHAUSTED
...
HIRANO-SAN.

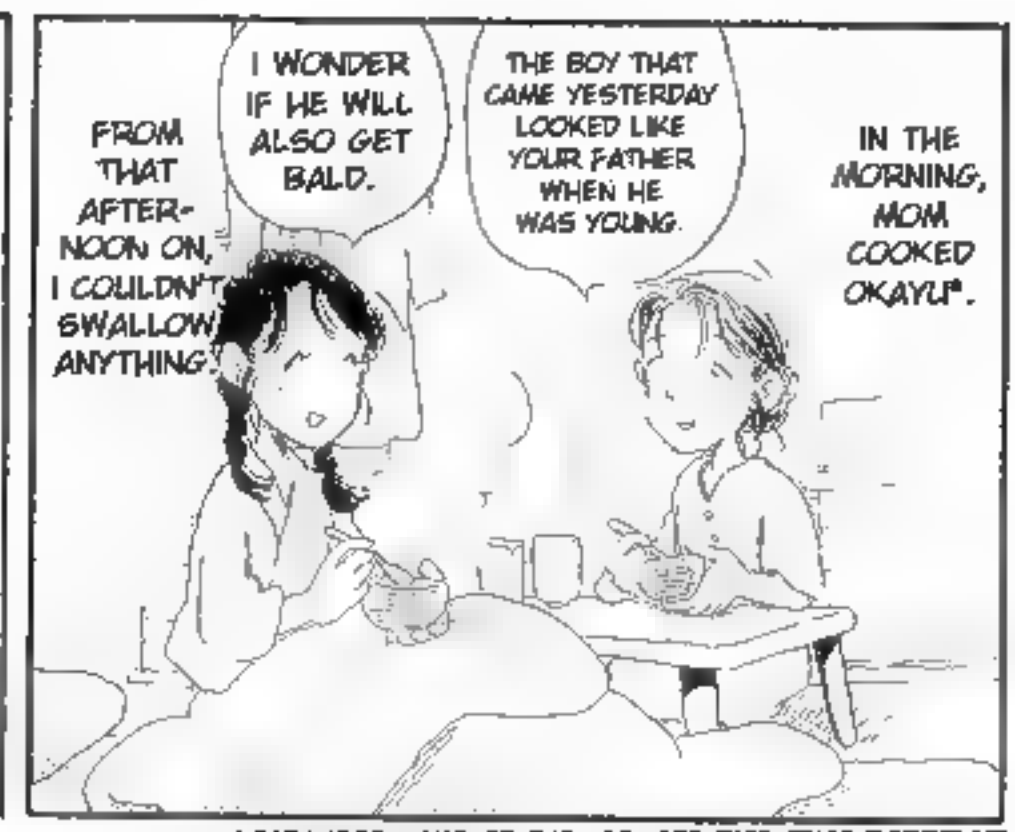
MY...

I'M GRATEFUL FOR YOU BEING ALIVE.

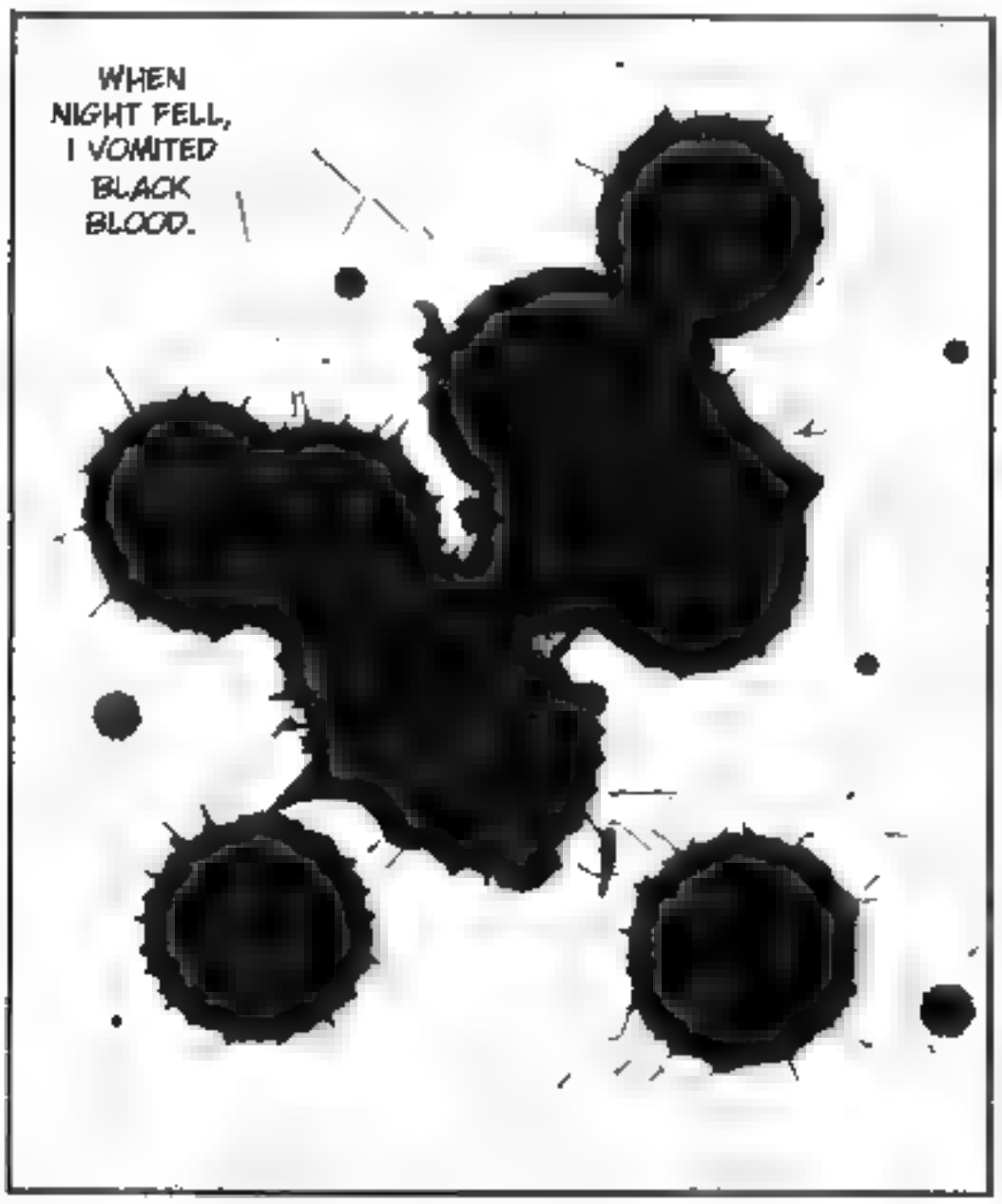

FROM THAT MOMENT, THE ENERGY I LOST NEVER CAME BACK.

THE NEXT MORNING, MY LEGS LOST THE STRENGHT TO MAKE ME STAND.



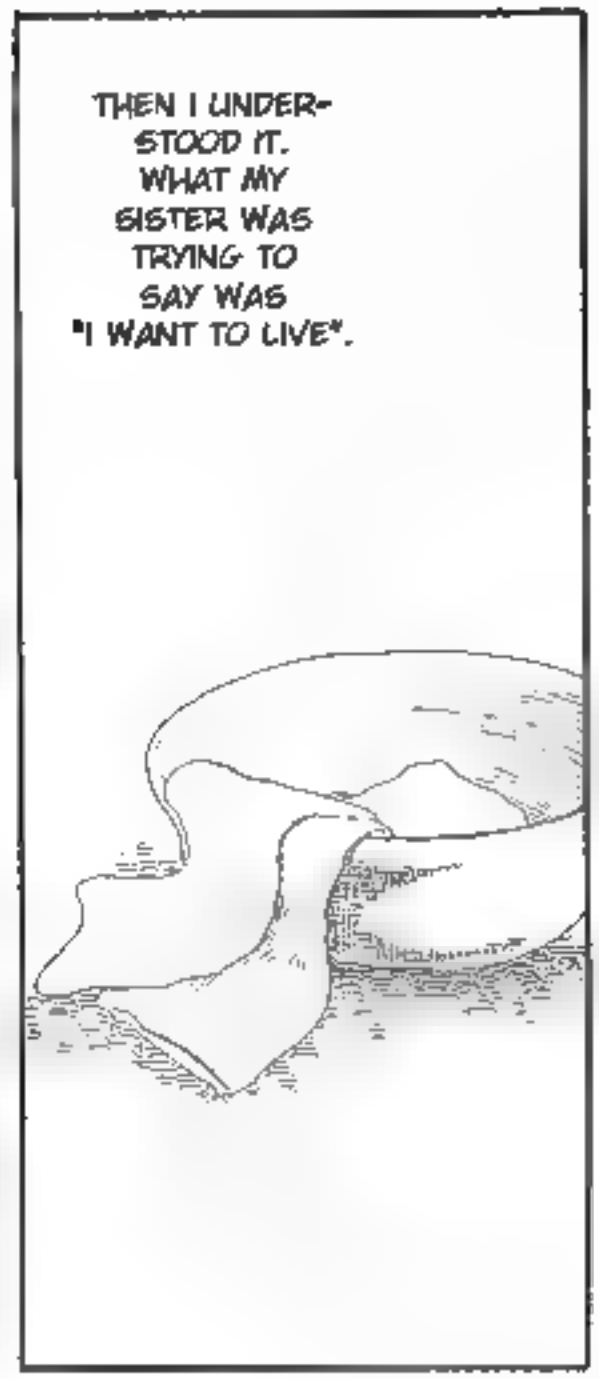


*JAPANESE NAME OF THE CONGEE RICE (RICE PORRIDGE)

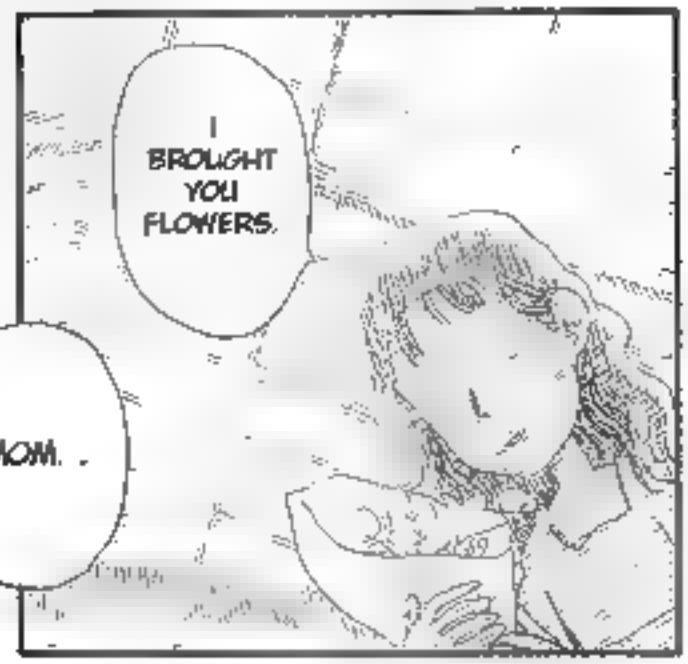


MINAMI-CHAN, YOU HAVE TO GET WELL.
NEXT TIME WE'LL GO TO MIYAJIMA.

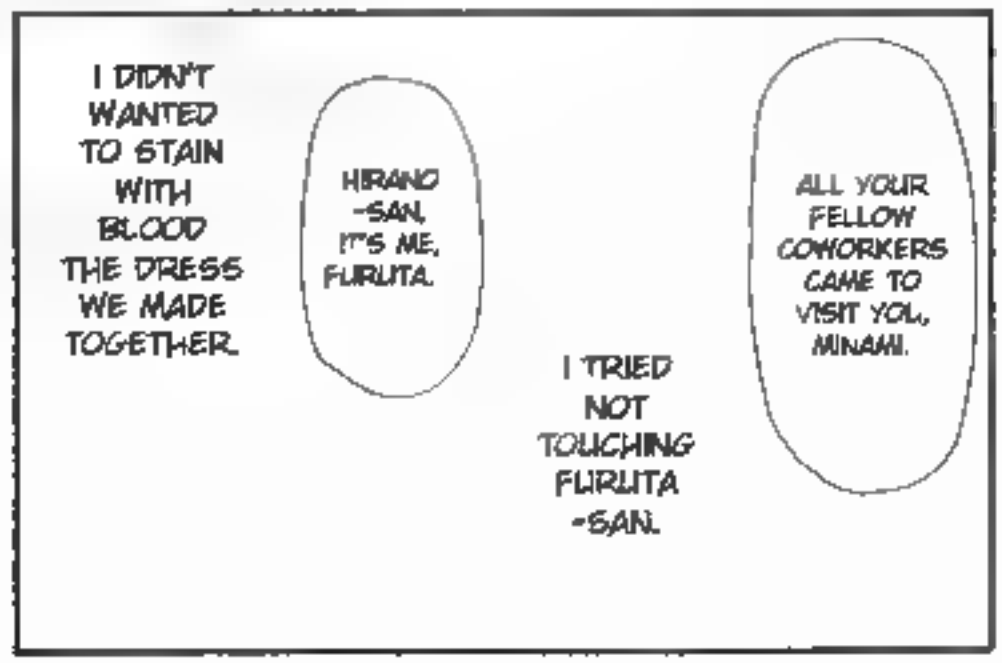
THE NEXT DAY ON, I RECEIVED ALL KIND OF VISITS.
HIRANO -SAN, BE STRONG.


THEN I UNDER-STOOD IT. WHAT MY SISTER WAS TRYING TO SAY WAS "I WANT TO LIVE".

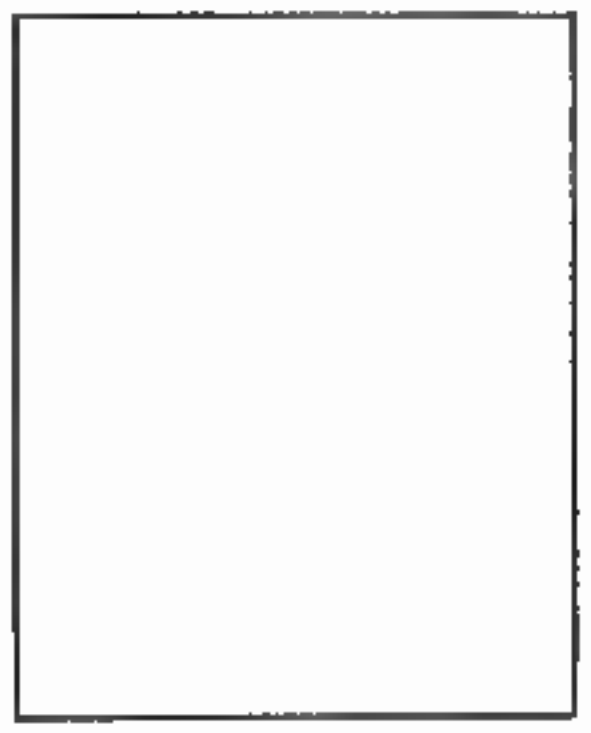
FROM THIS MOMENT ON, I COULDN'T SEE ANY-THING.
WHO ARE YOU?

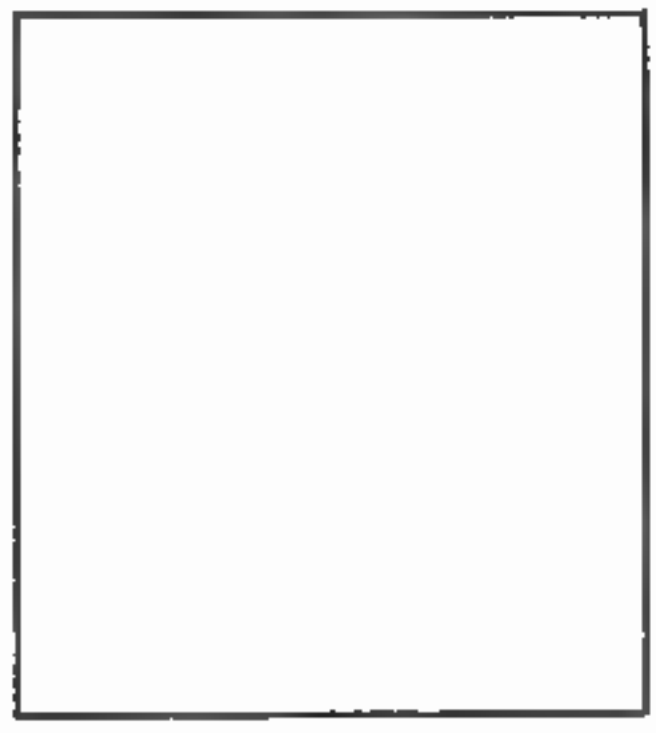

I BROUGHT YOU FLOWERS.
MOM. .

SOMEONE HELD MY HAND WITH THEIRS.
IT'S A HAND I KNEW


I DIDN'T WANTED TO STAIN WITH BLOOD THE DRESS WE MADE TOGETHER.
HIRANO -SAN, IT'S ME, FURUTA.
I TRIED NOT TOUCHING FURUTA -SAN.
ALL YOUR FELLOW COWORKERS CAME TO VISIT YOU, MINAMI.

IT HURTS.





I WONDER IF, EVEN 10 YEARS LATER, THE PEOPLE WHO THREW THE BOMB ARE LOOKING AT ME AND SAYING "YAY! WE KILLED ANOTHER ONE!"

I WONDER IF MY HAIR HAS STARTED FALLING, BUT I DON'T HAVE THE STRENGTH TO TOUCH IT AND CONFIRM IT ..

I'LL DO IT.

TOMORROW .

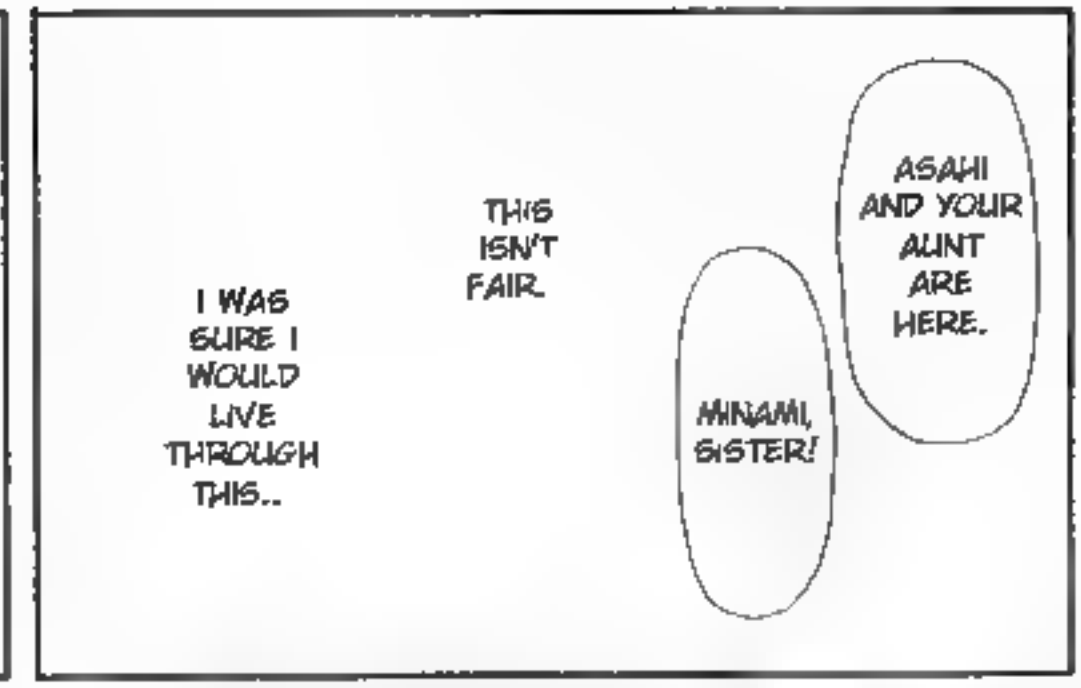
MY ARMS BARELY CAN HOLD MY URINAL.

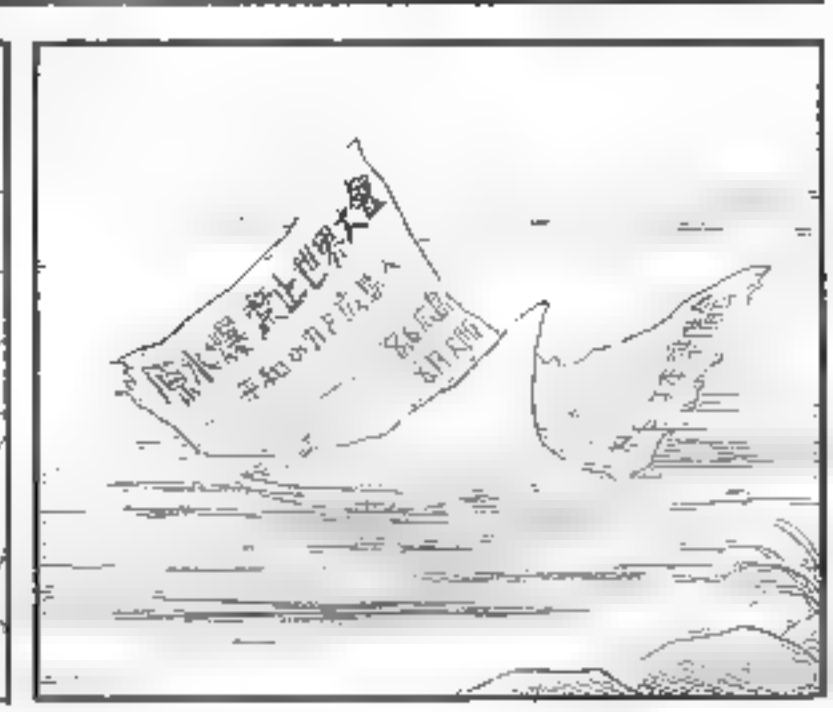
AGAIN, I FEEL A WARM SENSATION IN MY THROAT

THIS ISN'T BLOOD ALONE. I THINK THERE ARE PIECES OF MY ORGANS IN IT

ARE THEY HAPPY?

MINAMI



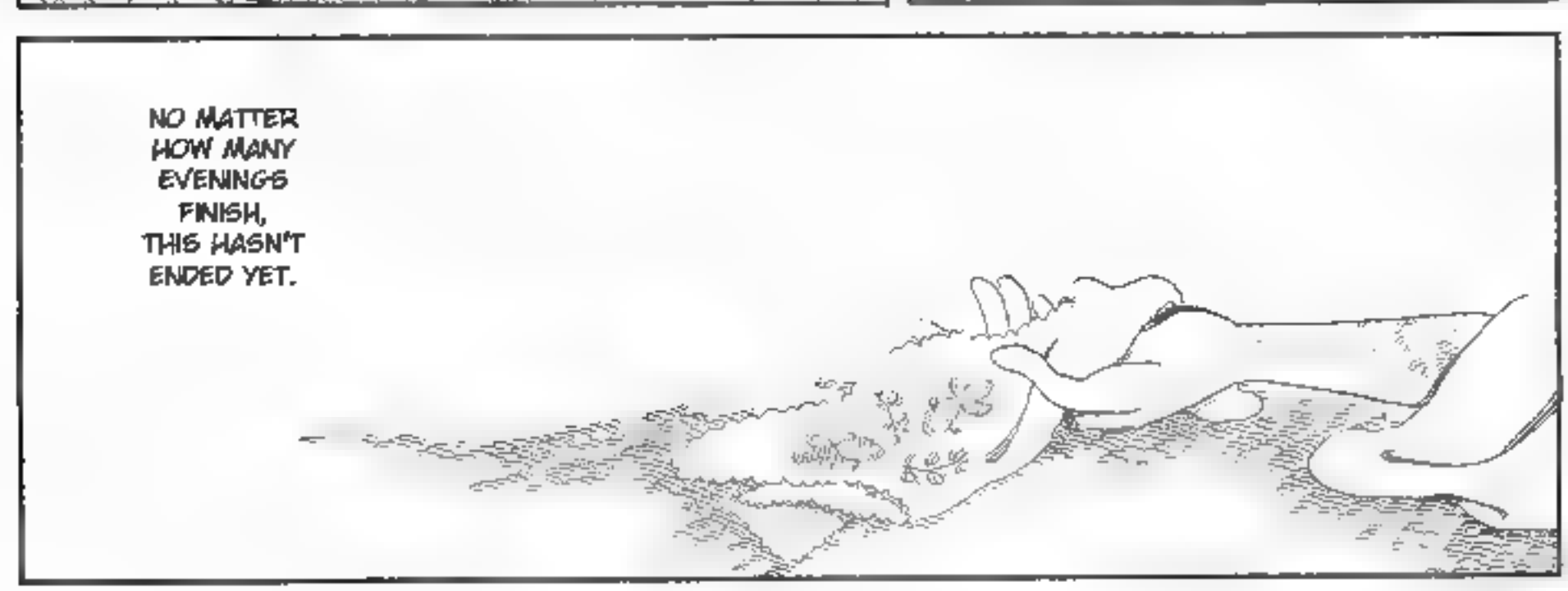


PAPER.

WORLD CONFERENCE AGAINST THE "A" AND "H" BOMBS

HIROSHIMA, THE CITY OF PEACE

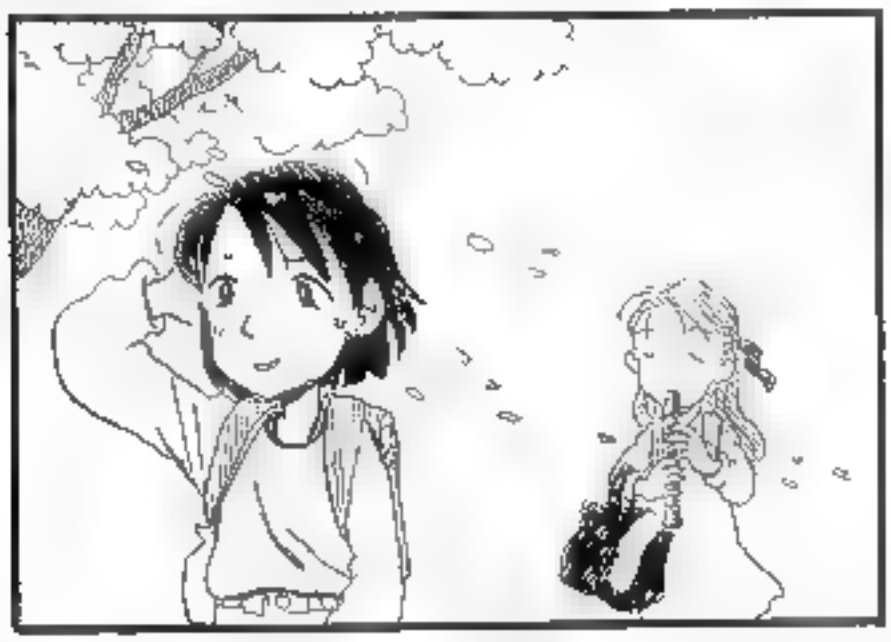
6/8 HIROSHIMA
VS OSAKA

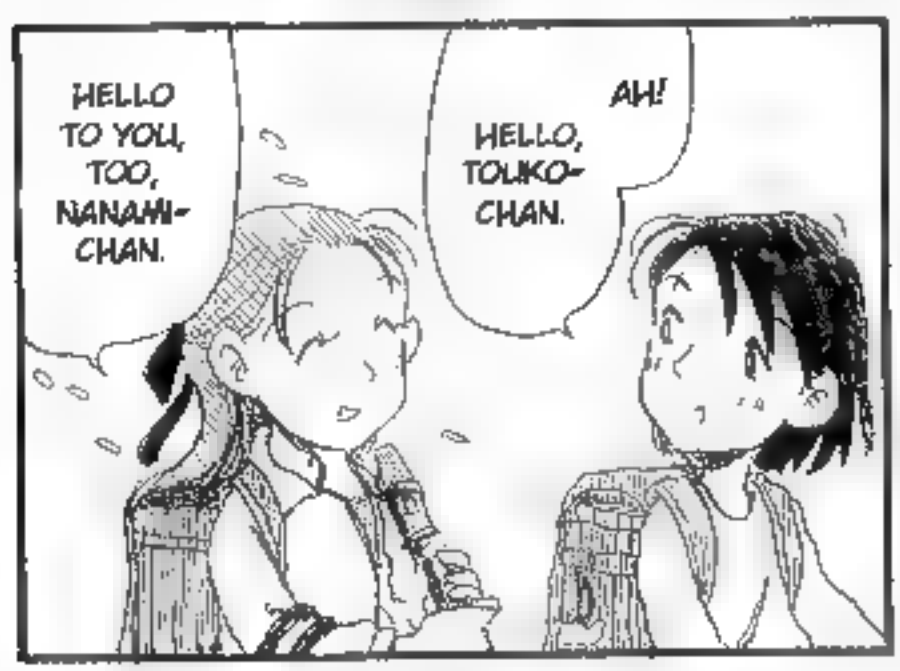


TOWN OF EVENING CALM - END

桜の国 1

COUNTRY OF CHERRY BLOSSOMS (1)





*ISHIKAWA GOEMON WAS A ROBIN HOOD STYLE JAPANESE OUTLAW FROM THE SENGOKU PERIOD .

EH!?

I'LL CALL YOU GOE-MON*

ISHI-KAWA

OH, SO YOUR FAMILY NAME IS ISHI-KAWA.

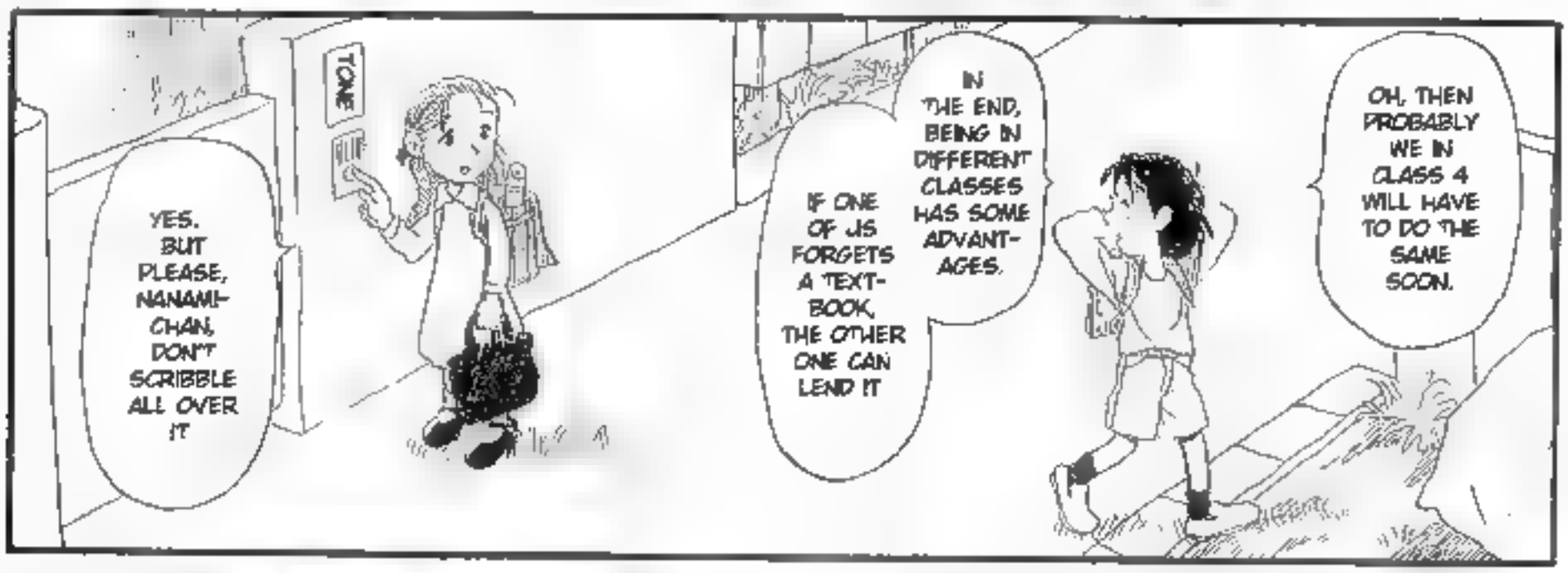
OH... THAT SOUNDS COOL.

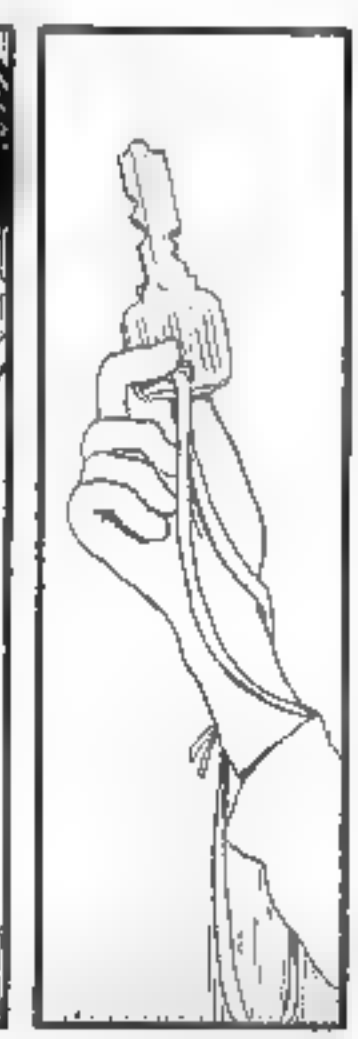
WE DON'T KNOW EACH OTHER YET!

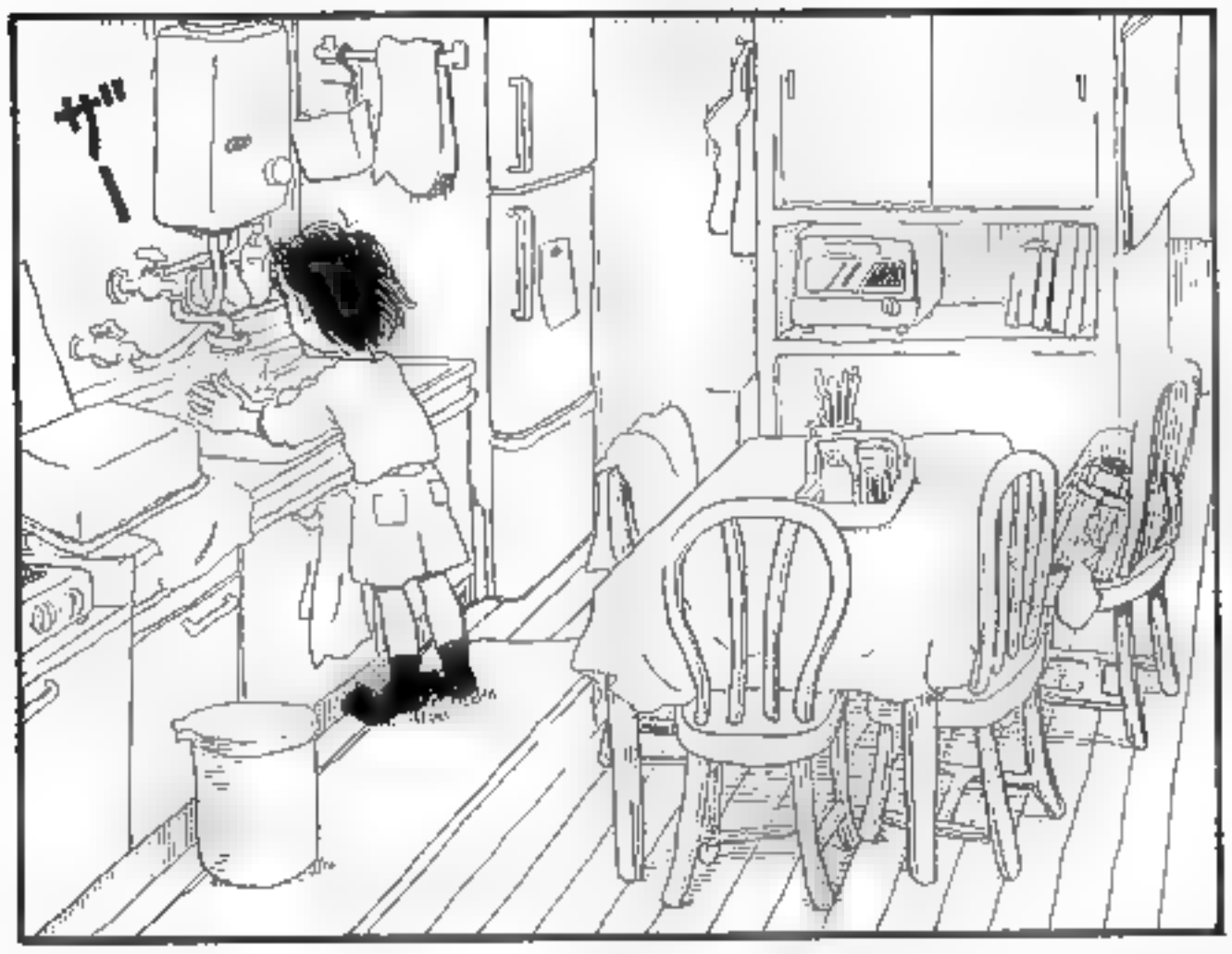
SO, IN YOUR NEW CLASS THEY CALL YOU GOEMON?

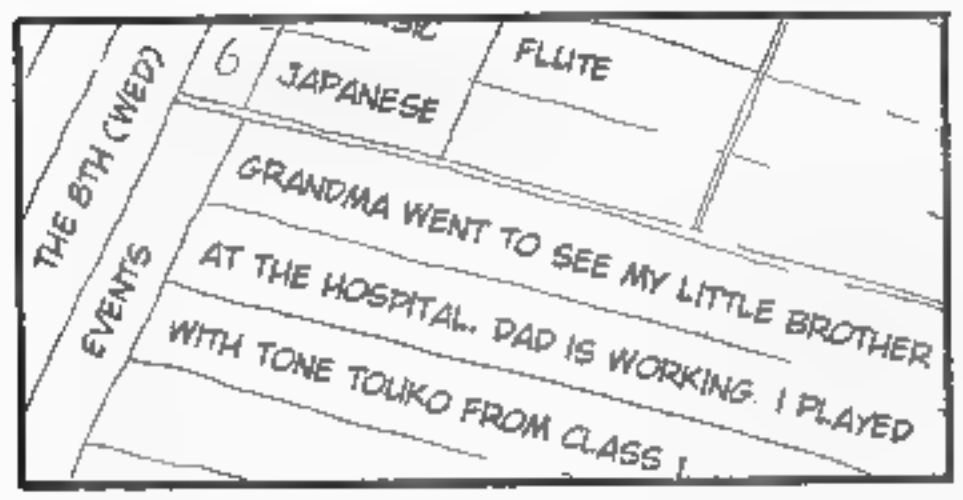
OH, I SEE IN CLASS 1 THEY ARE MAKING US WRITE AN ESSAY ABOUT OUR DREAMS FOR THE FUTURE AS HOMEWORK.

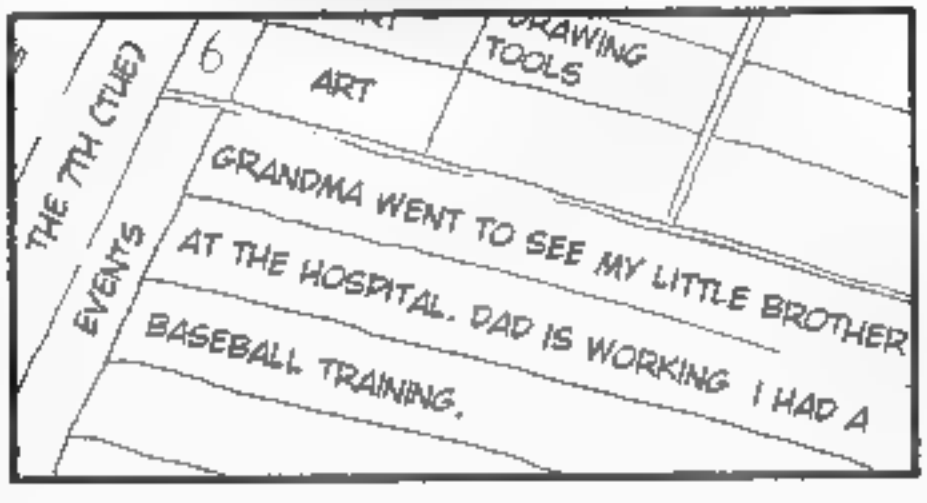
OR SHOULD I CALL YOU GOEMON.

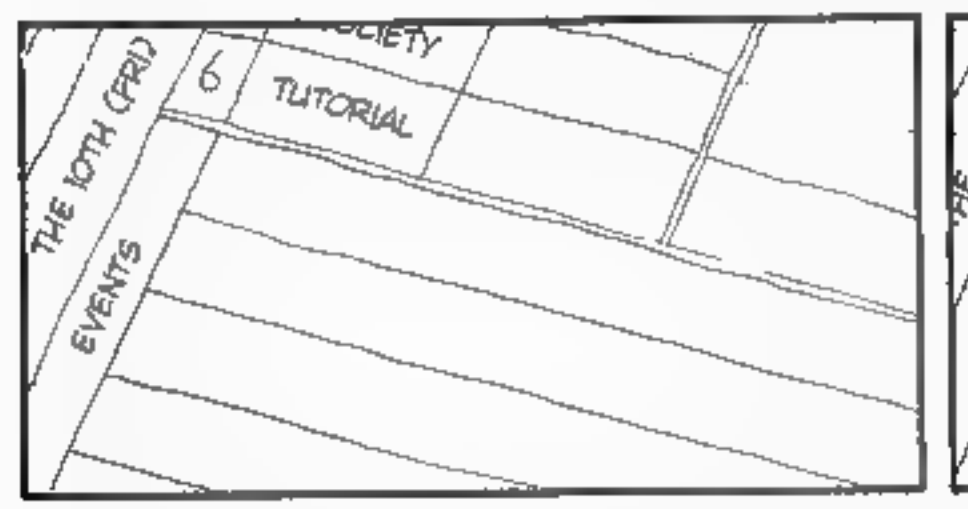




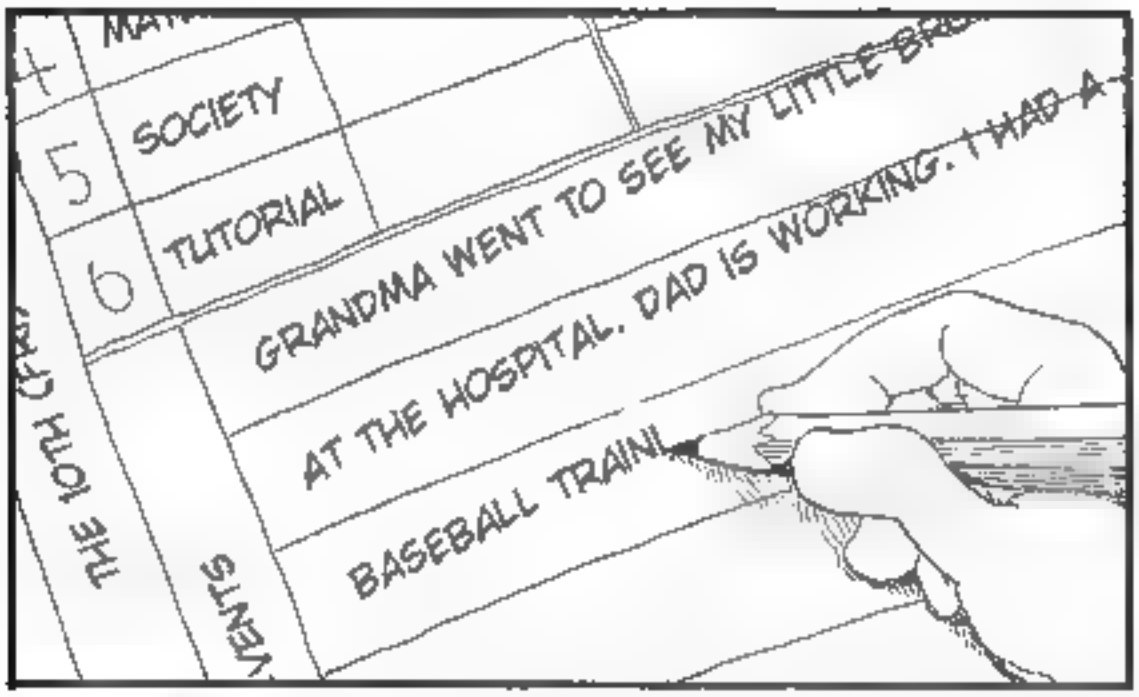






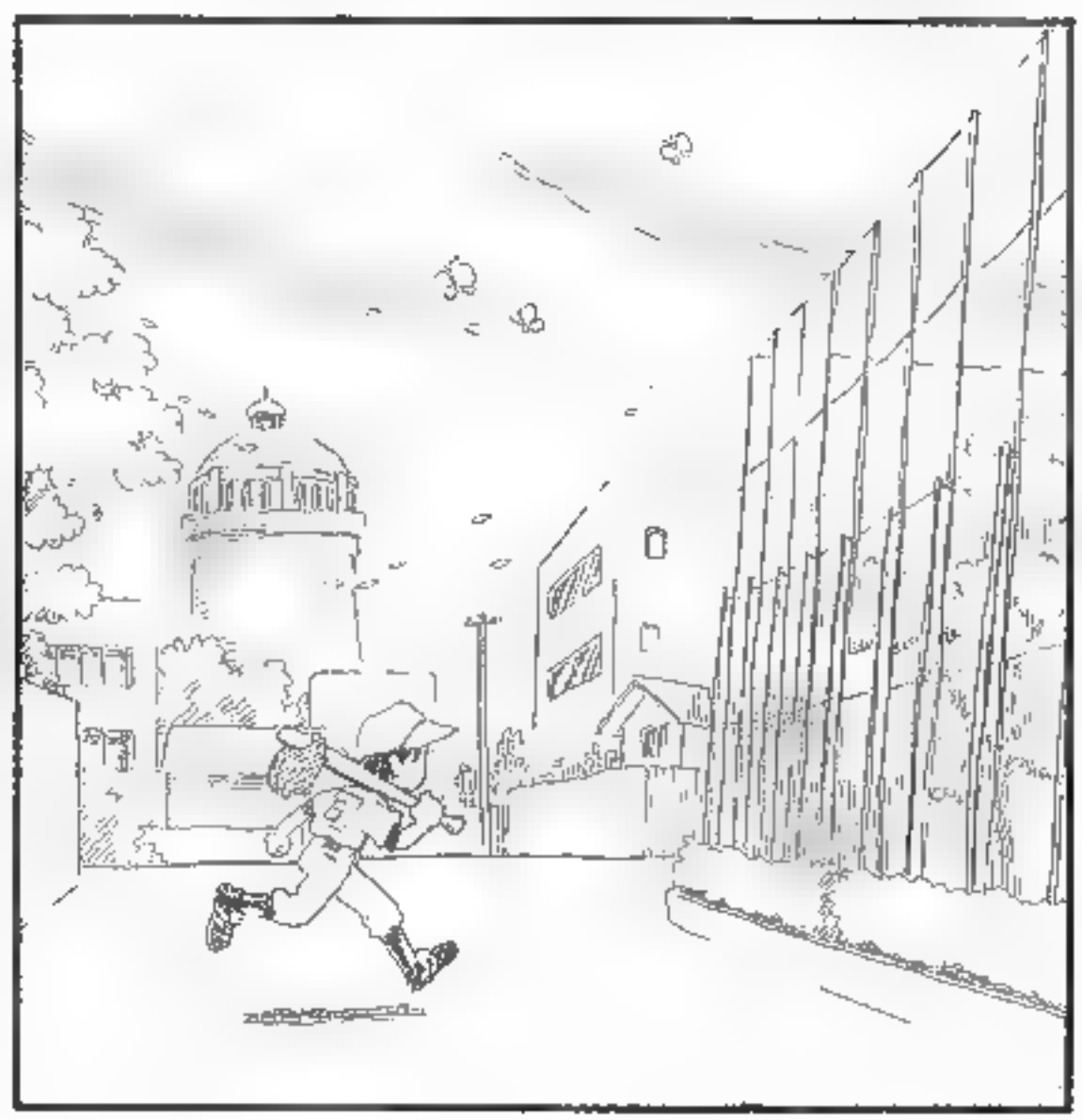


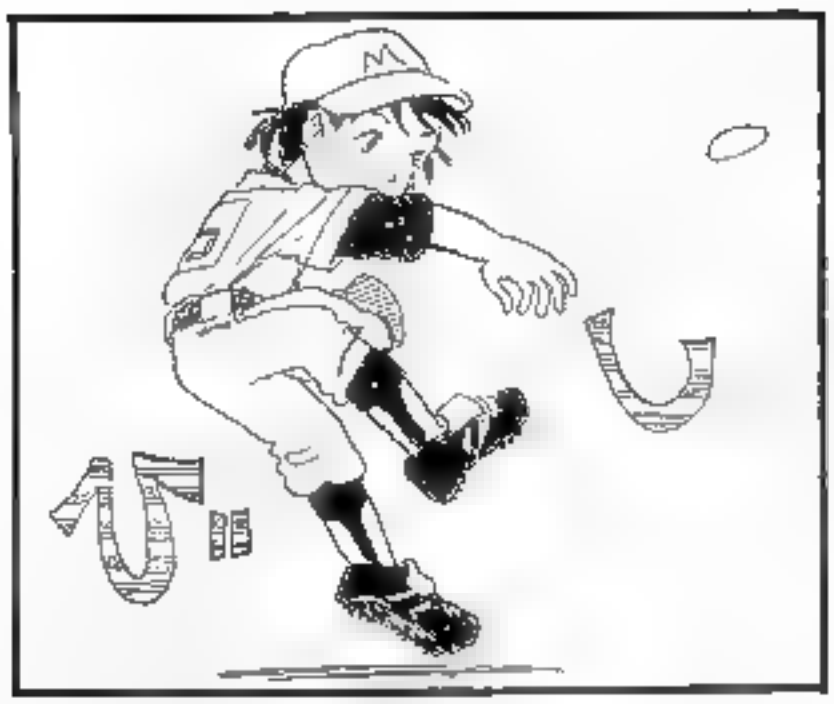
*RENRAKU-CHOU: NOTEBOOK GIVEN TO SCHOOL KIDS FOR THEM TO DO THEIR HOMEWORK AND WRITE DOWN THE ITEMS THEY NEED TO BRING TO SCHOOL. ALSO, PARENTS WRITE REQUESTS, DOUBTS AND QUESTIONS FOR THE TEACHER IN THEM.

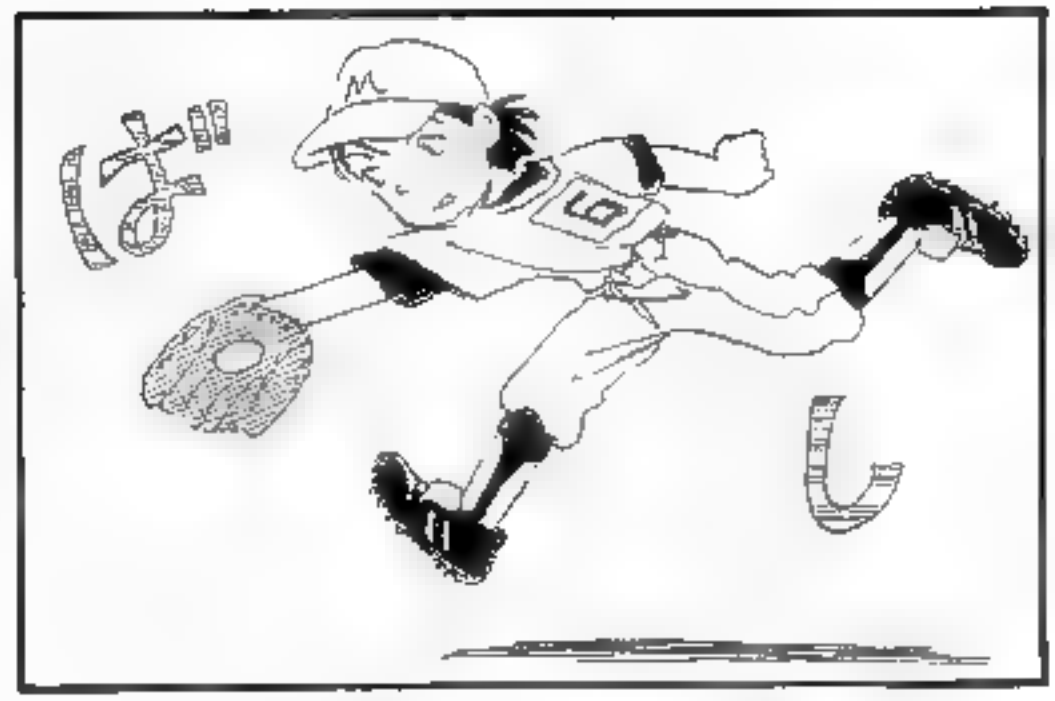

SOCIETY
TUTORIAL
GRANDMA WENT TO SEE MY LITTLE BRO
AT THE HOSPITAL. DAD IS WORKING. I HAD A
BASEBALL TRAINI
THE 10TH (PRE
VENTS

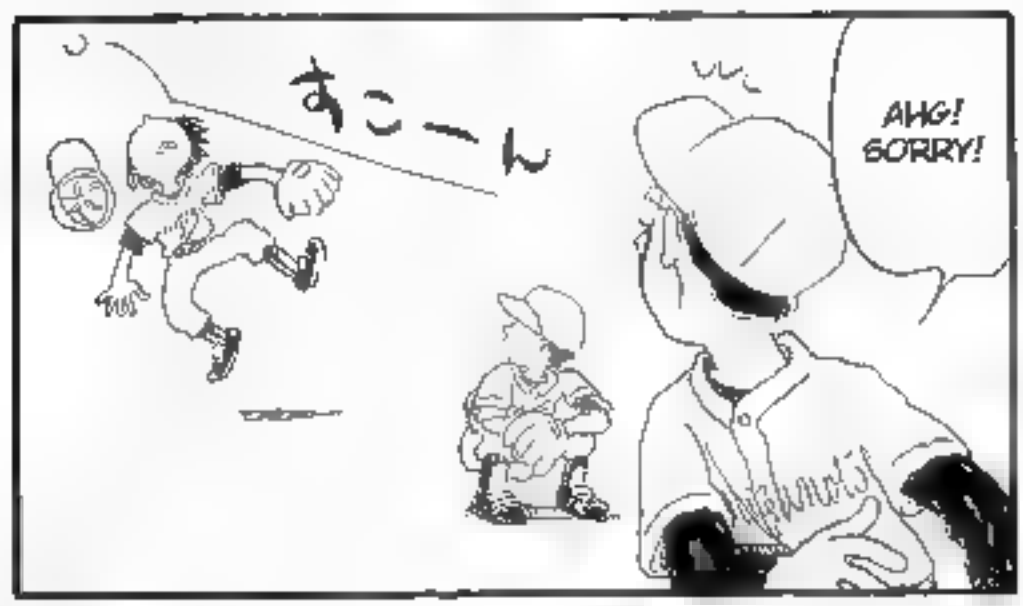
I'M LEAV-ING
NO MORE "GOEMON", PLEASE.

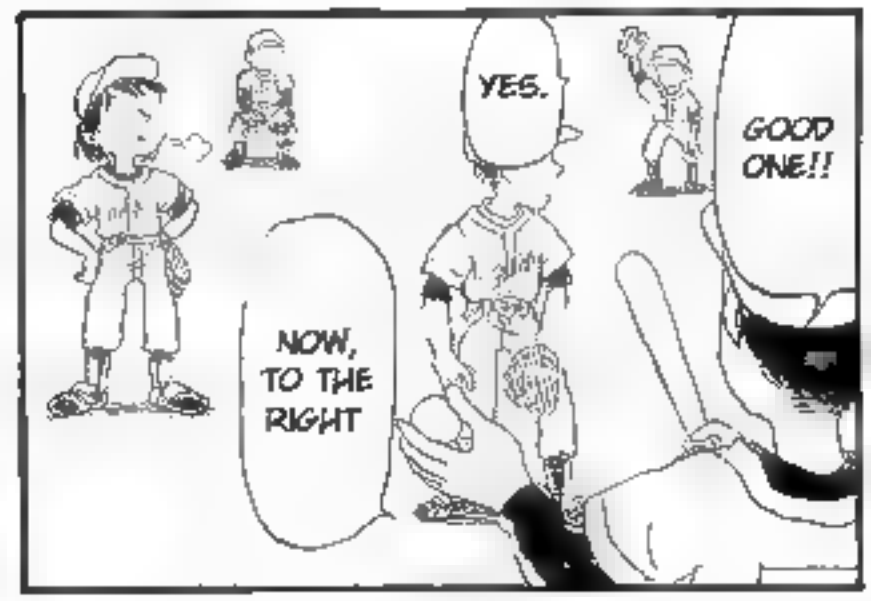
YES!
A SHORT ONE.
NEXT ONE!
QUICK, QUICK!

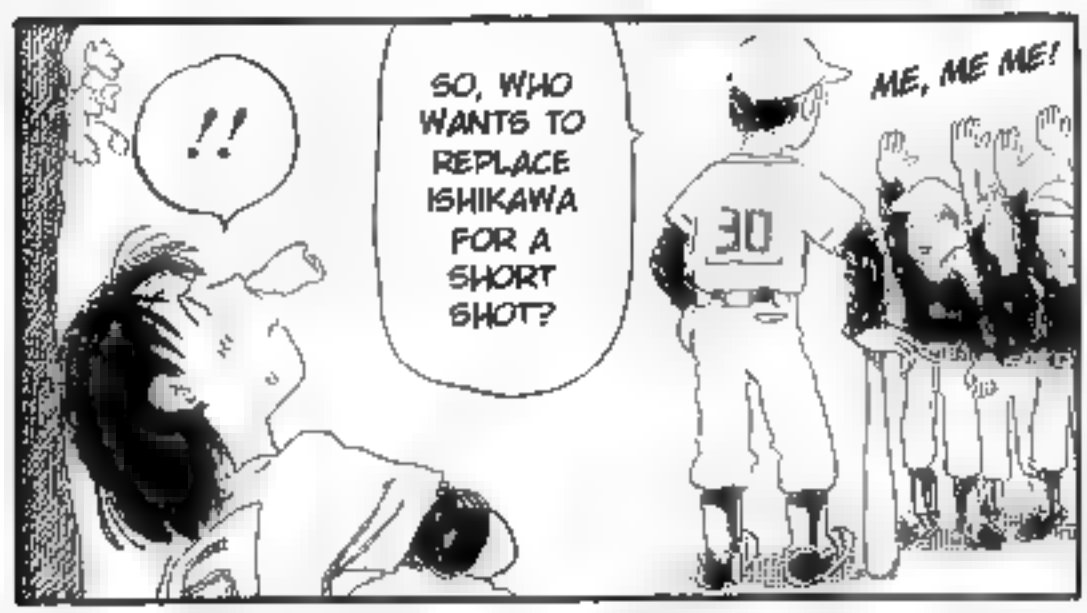


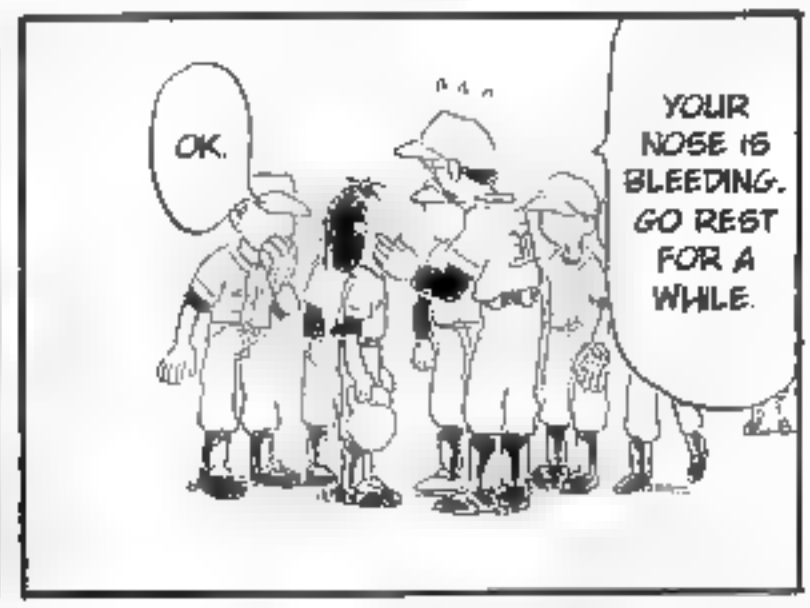




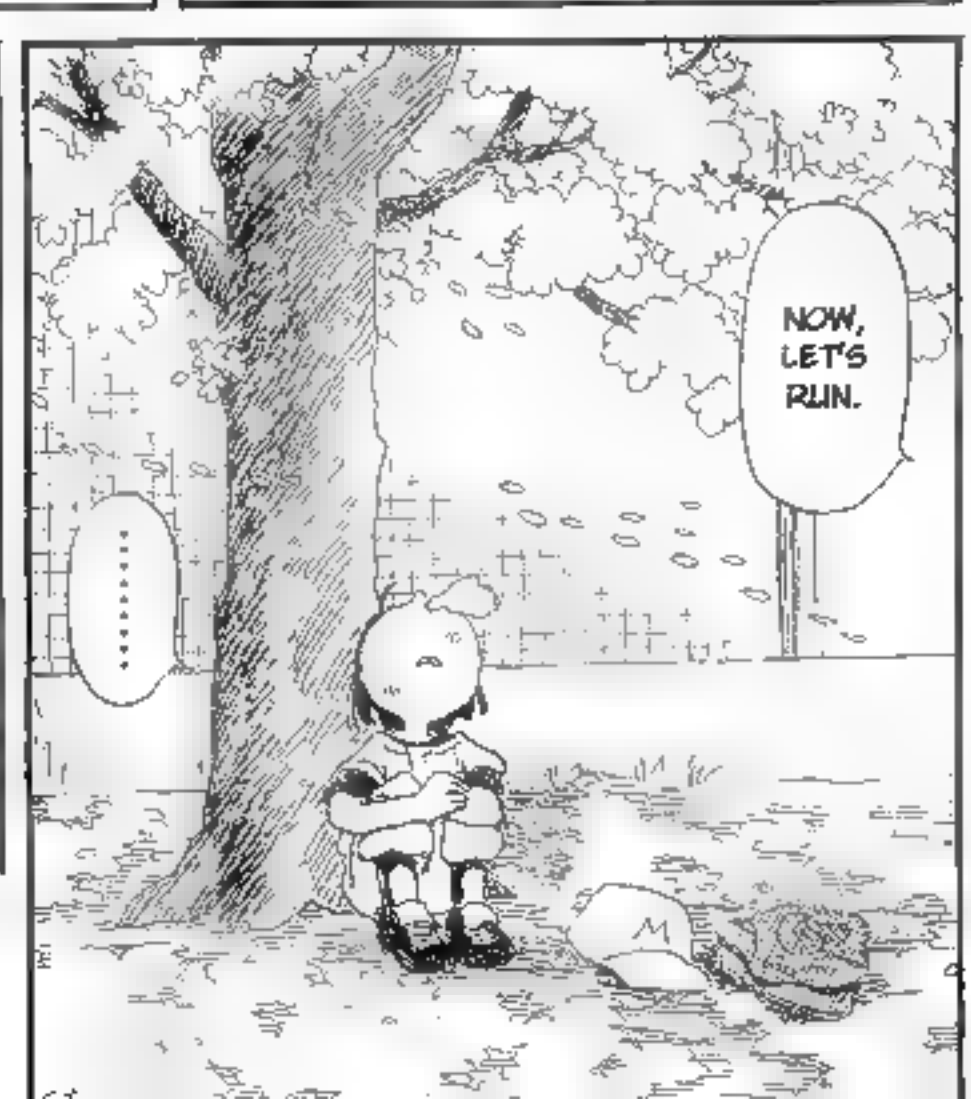

すこーん
AHG! SORRY!


YES.
GOOD ONE!!
NOW, TO THE RIGHT

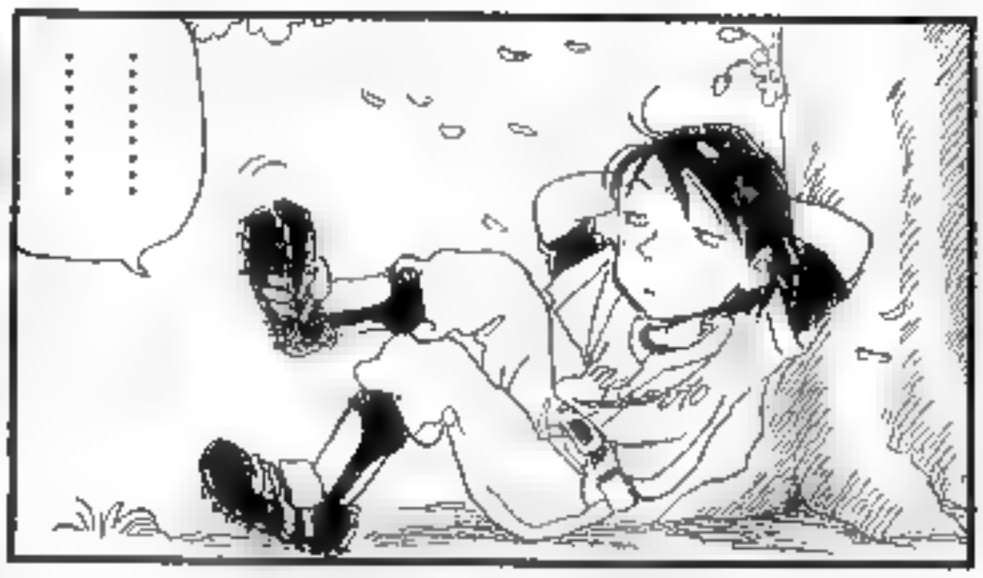

!!
SO, WHO WANTS TO REPLACE ISHIKAWA FOR A SHORT SHOT?
ME, ME ME!

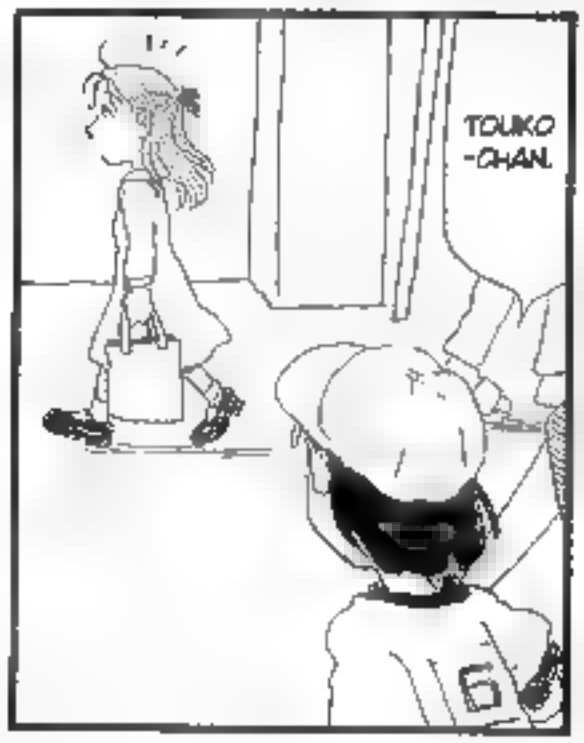

OK.
YOUR NOSE IS BLEEDING. GO REST FOR A WHILE.

CO-ACH
QUIT DAY-DREAM-ING!
NEXT ONE!

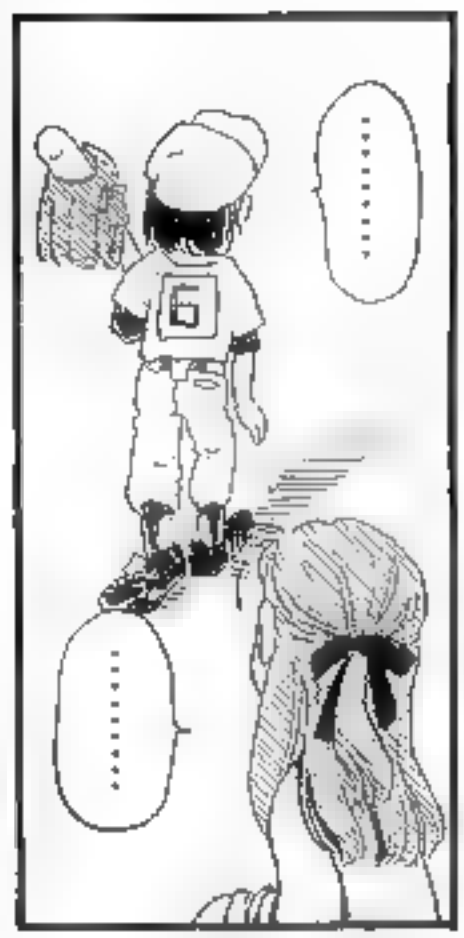

NOW, LET'S RUN.

SEIBU RAILWAYS
ARAIYAKUSHI MAE STATION

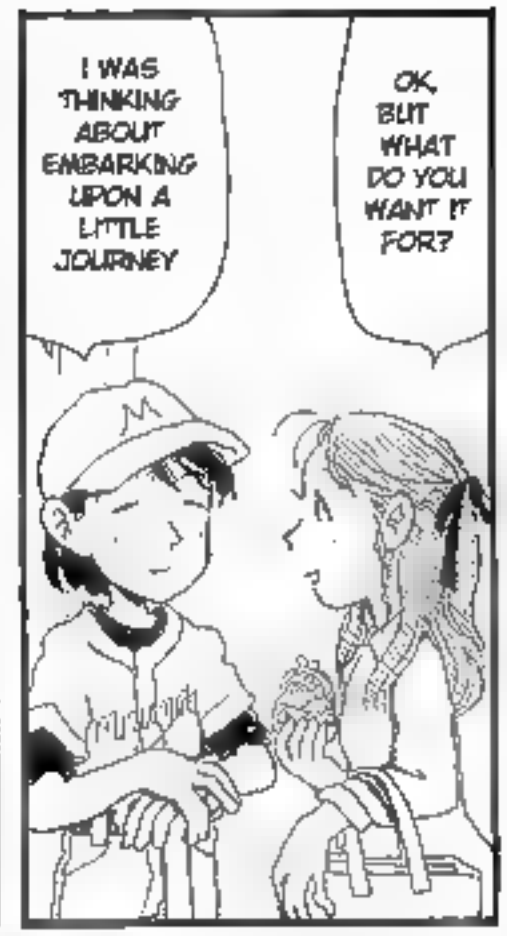


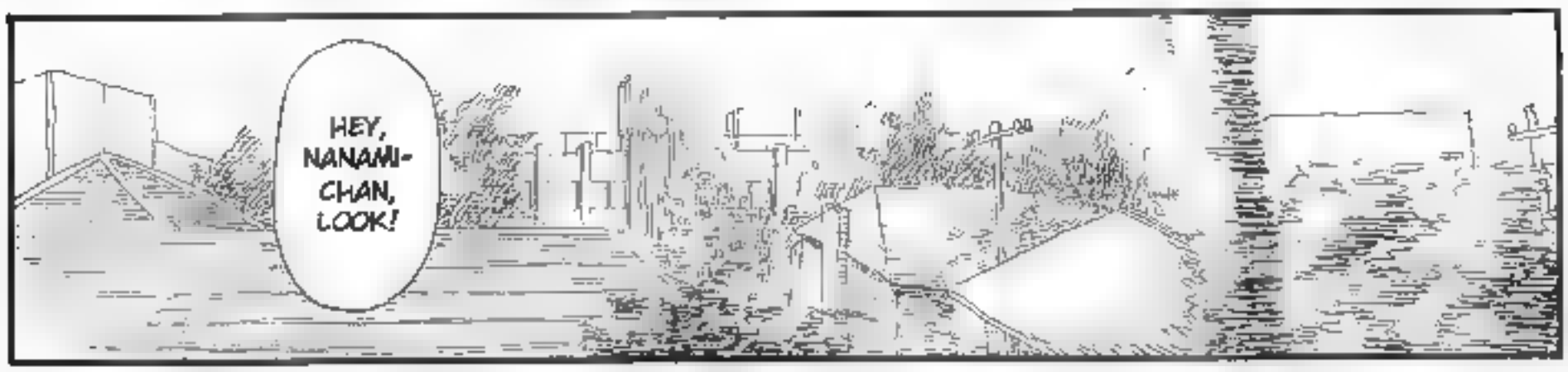


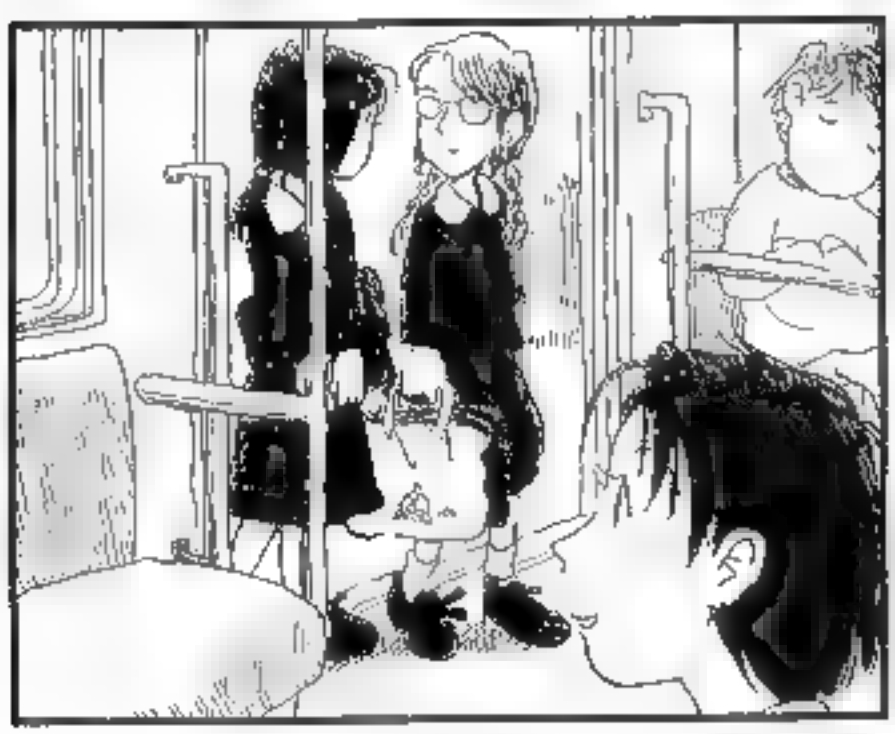
WANT TO COME?
EH!?


.....
.....

WELL, SEE YOU SOON.
.....


I WAS THINKING ABOUT EMBARKING UPON A LITTLE JOURNEY
OK, BUT WHAT DO YOU WANT IT FOR?


HEY, NANAMI-CHAN, LOOK!



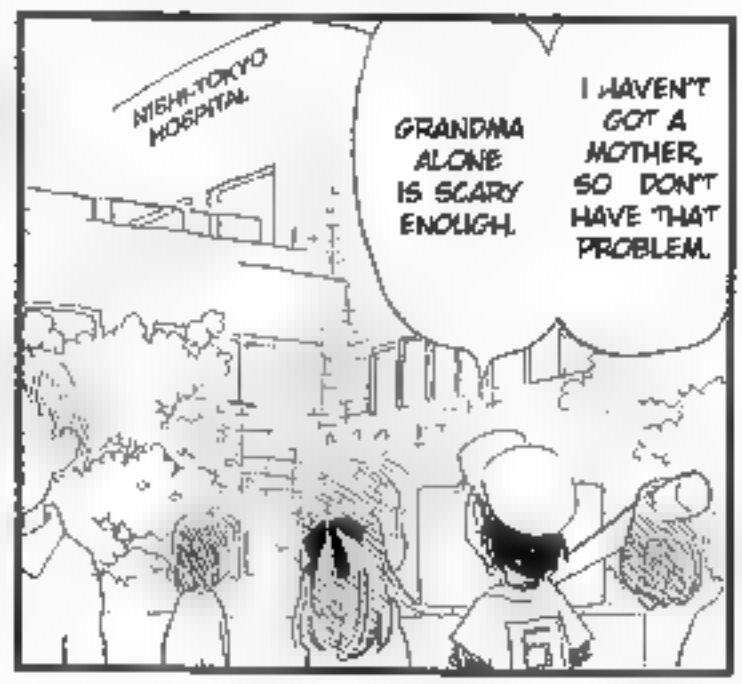
IT'S BEAUTIFUL. YOU'LL LOOK GREAT WEARING IT, TOUKO-CHAN.
YES.
THAT'S THEIR UNI-FORM?

OH.
THAT'S THE HIGH SCHOOL MY MOTHER ATTENDED TO.
..WHEN I GET TO 6TH GRADE, I'LL MAKE THE EXAM TO ENTER THERE.

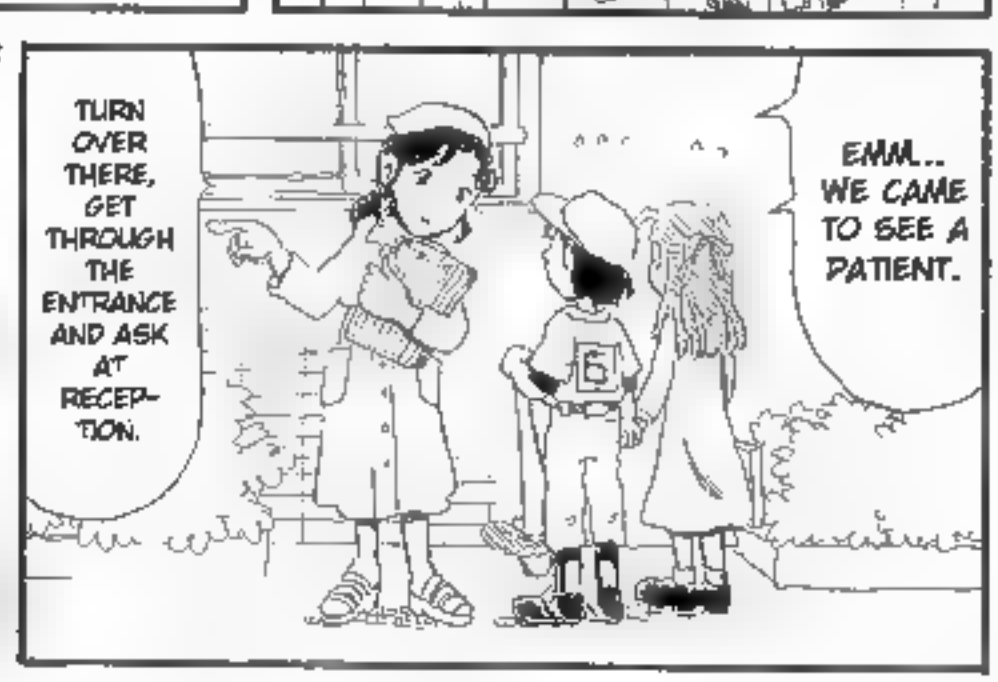
MORGUE
.....
ARE YOU SURE THIS IS THE WAY?

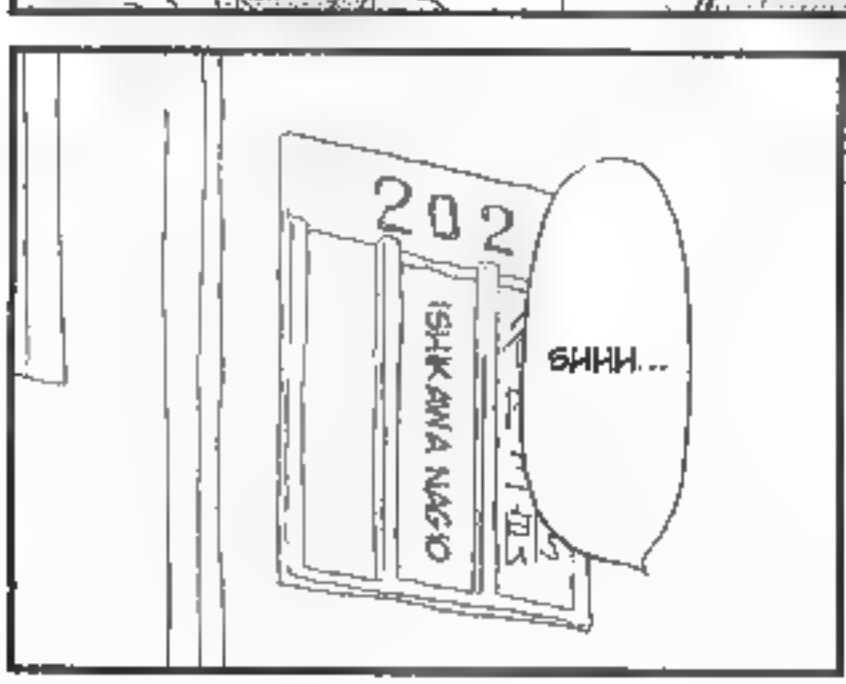
..
HEY.

THAT'S A BIG RESPON SIBILITY.
NORTH EXIT
BUT I DON'T KNOW IF I'LL PASS THE EXAMS... IF I FAIL, MY MOTHER WILL BE DISAP-POINTED


NISHI-TOKYO HOSPITAL
GRANDMA ALONE IS SCARY ENOUGH.
I HAVEN'T GOT A MOTHER, SO DON'T HAVE THAT PROBLEM.

.....
WHAT A GOOD PAIR YOU ARE.


TURN OVER THERE, GET THROUGH THE ENTRANCE AND ASK AT RECEP-TION.
EMM... WE CAME TO SEE A PATIENT.


202
ISHIKAWA NAGO
SHHH...

SHE THOUGHT I WAS A BOY.
IT WAS?
THAT NURSE WAS REALLY PRETTY!

OH, BIG SISTER.

NAGIO.

OH, HELLO.

LUCKY! LOOK, OUR NEIGHBOUR TOUKO-CHAN HAS COME TOO.

SHE SAID SHE'LL COME BACK HOME AFTER HAVING SOME TESTS DONE.

WHERE'S GRANDMA?

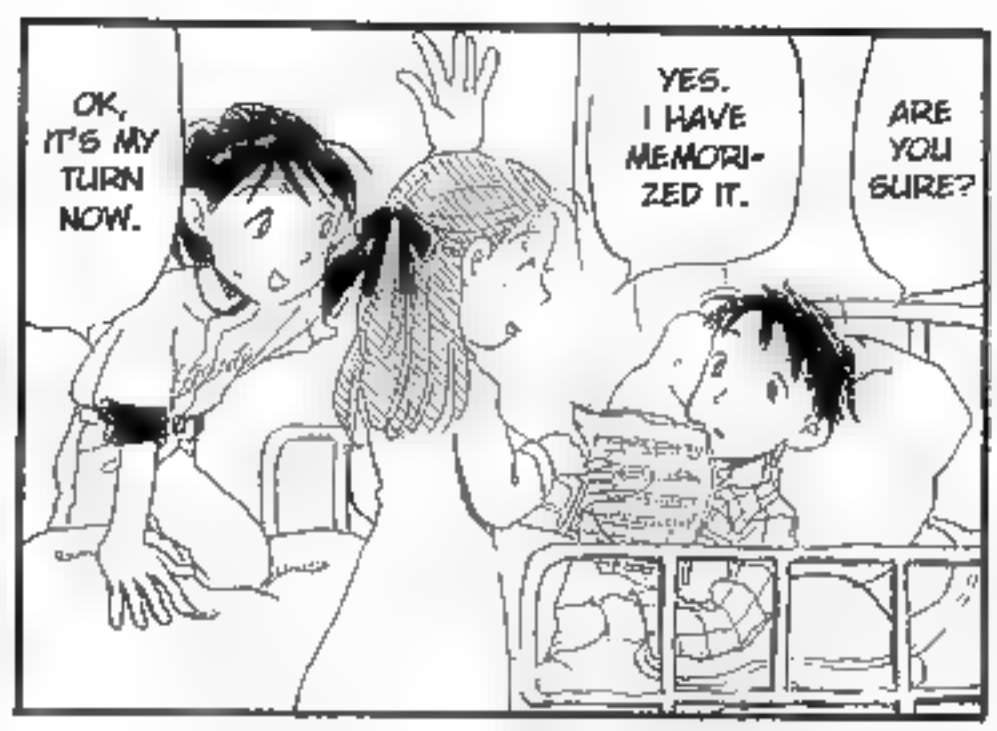
.....

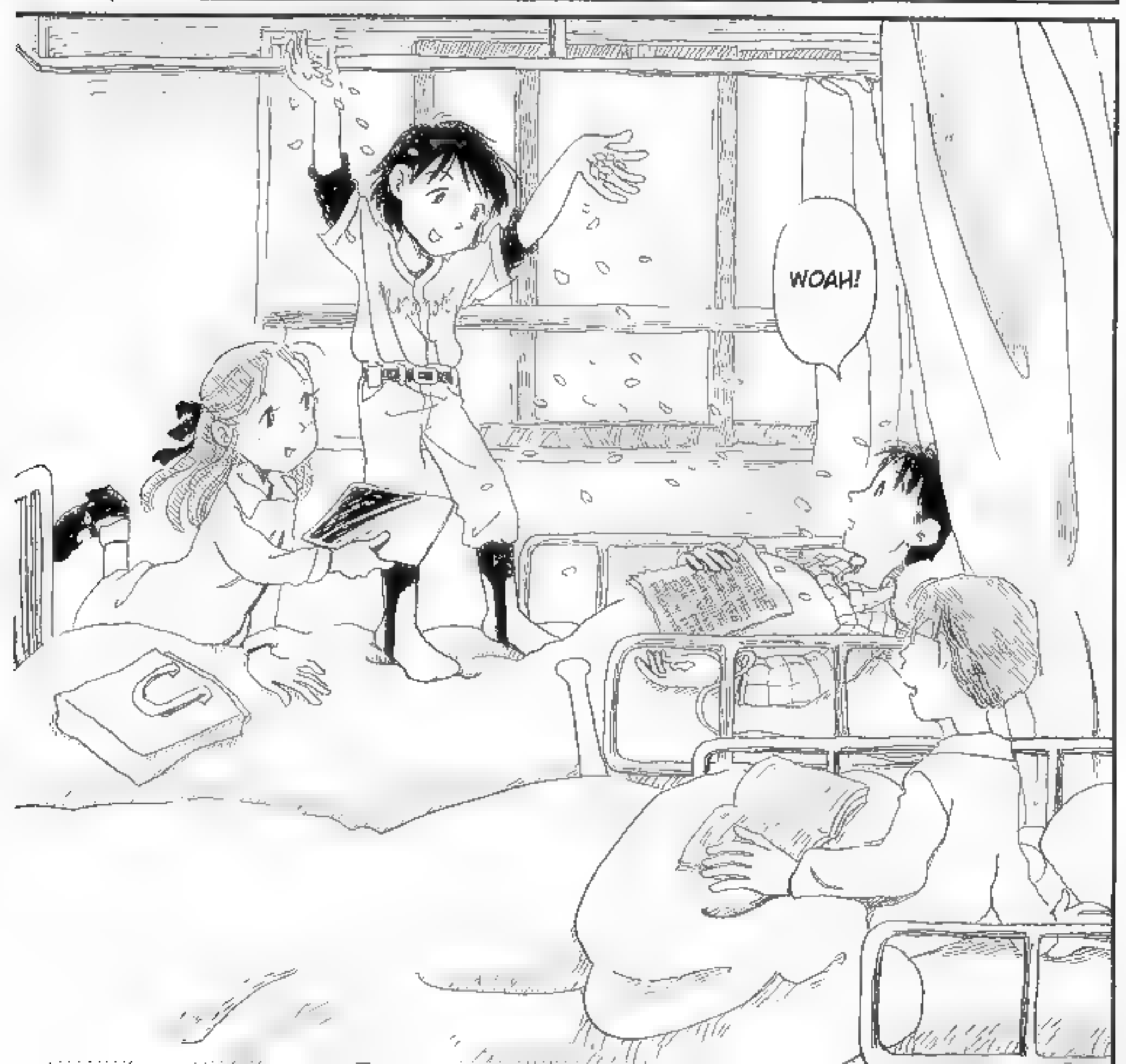
IT'S MY FAVOURITE SONG

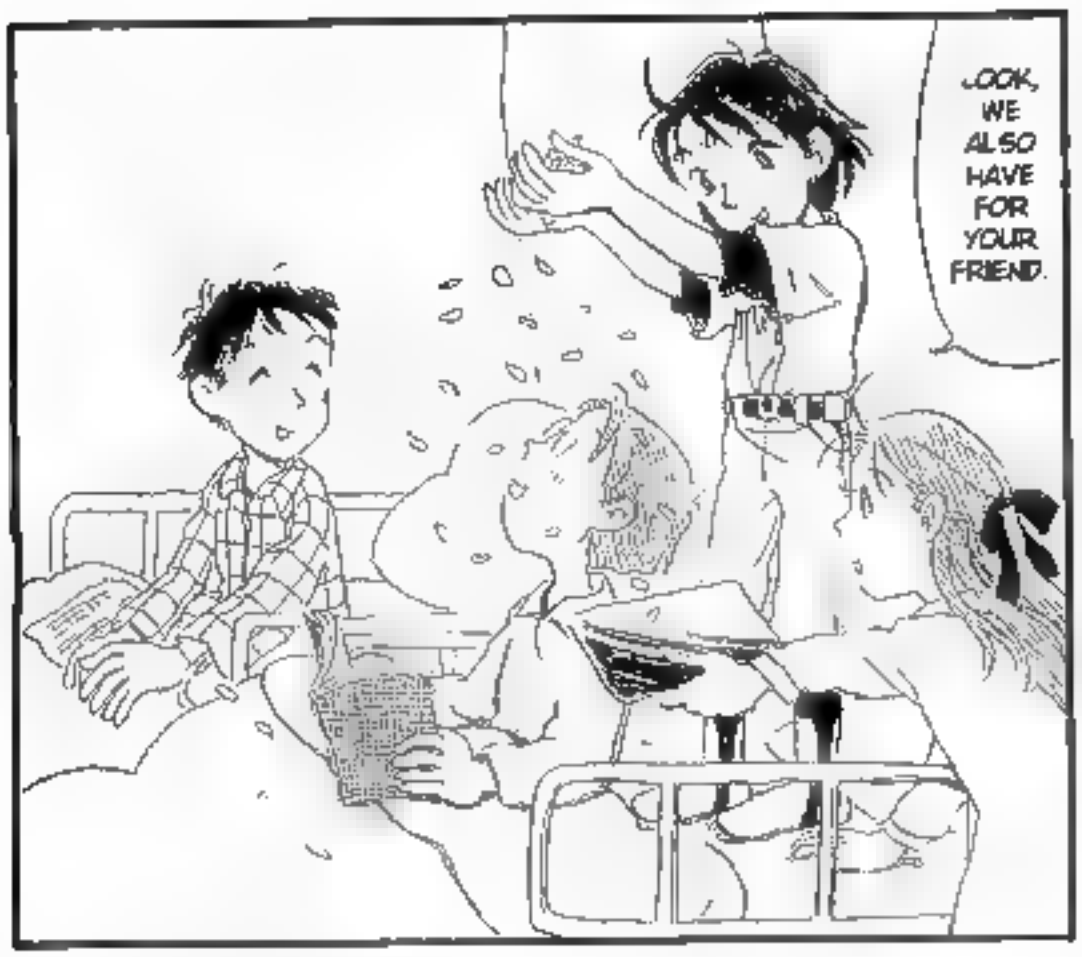
TAKE THIS.

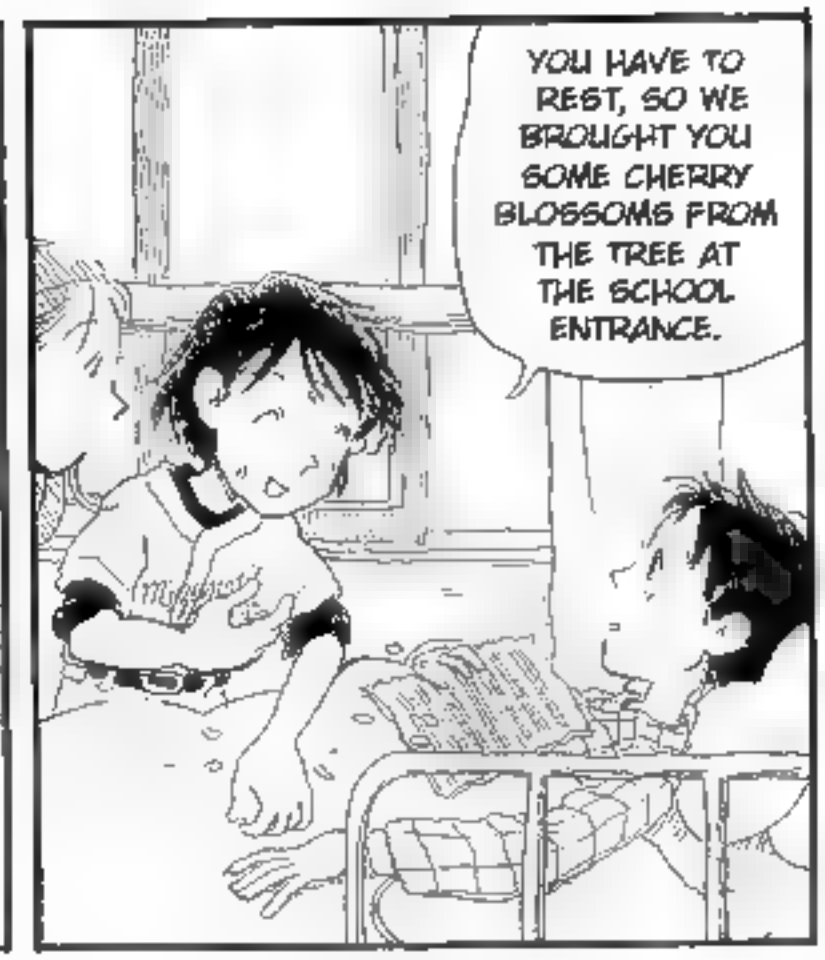
HELLO..

RIGHT
TOUKO-CHAN, YOU DO THE FAN-NING.


OK, IT'S MY TURN NOW.
YES. I HAVE MEMORI-ZED IT.
ARE YOU SURE?


WOAH!


LOOK, WE ALSO HAVE FOR YOUR FRIEND.


YOU HAVE TO REST, SO WE BROUGHT YOU SOME CHERRY BLOSSOMS FROM THE TREE AT THE SCHOOL ENTRANCE.

わあー
NANAMI-CHAN.
BIG SISTER.

おおー!!

じーっ
じーっ

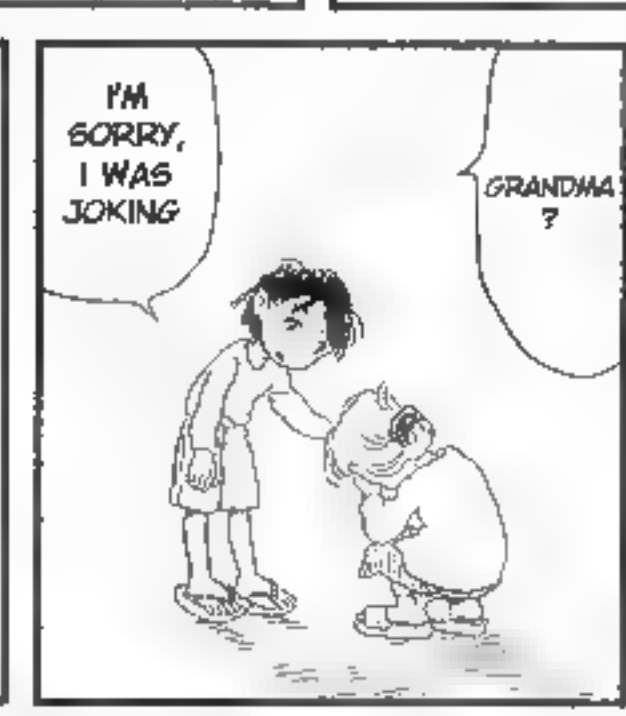
G-GRANDMA...

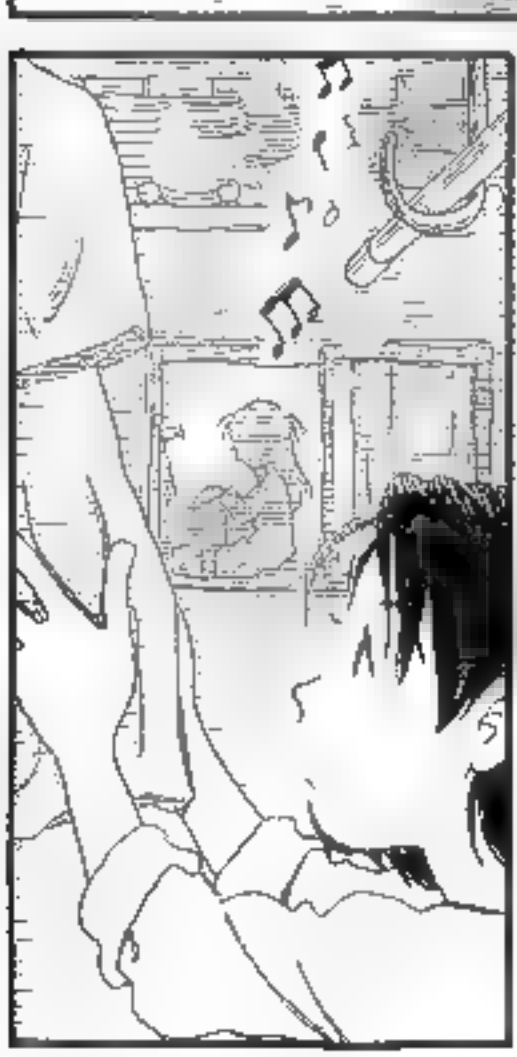
EH?
BY THE WAY, ARE YOU OK, NANAMI?

WHAT ARE YOU GOING TO DO IF NAGIO'S ASTHMA GETS WORSE BECAUSE OF YOU?
I SAID YOU LOTS OF TIMES NOT TO COME TO THE HOSPITAL.
OUCH

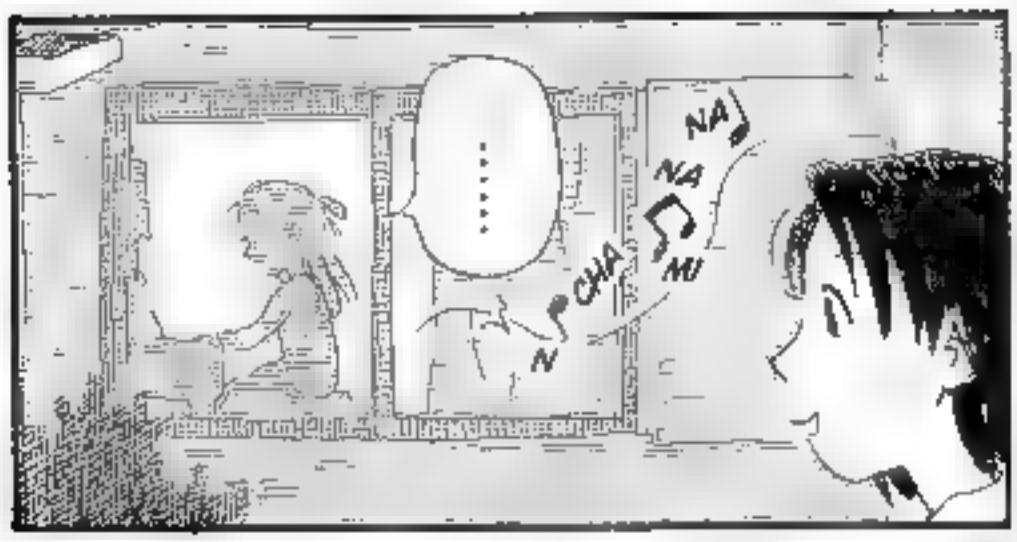
AH..
I'M STARTING TO FEEL DIZZY
YOU GOT A NOSEBLEED, RIGHT?

きゅう


I'M SORRY, I WAS JOKING
GRANDMA ?



THERE SHE GOES...
I'M THE ONE GETTING DIZZY.
I ALREADY KNEW IT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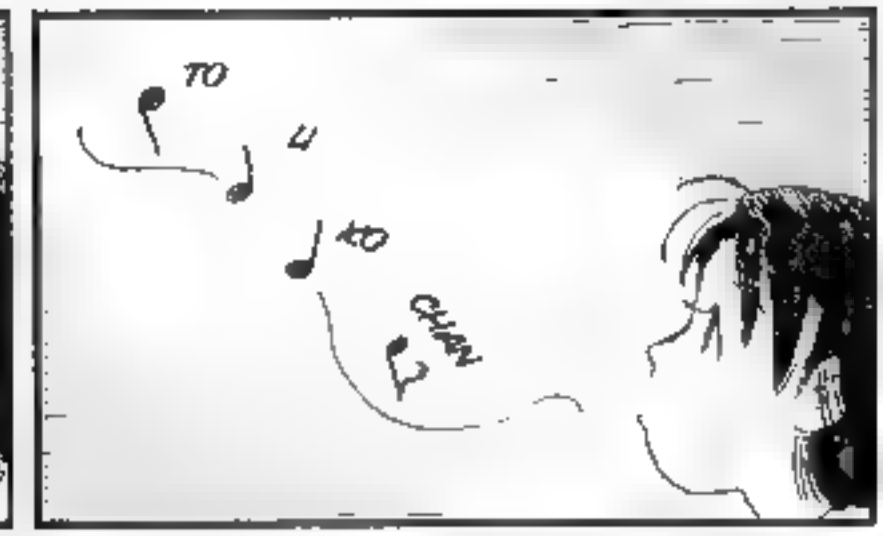

TO
U
KO
CHAN

.....
.....

WEL-
COME
HOME,
DAD!
AH,
I'M BUSY,
SO BUSY!
NANA-
MI.

.. DAD?
.....

I'M SORRY FOR YOU, TOUKO-CHAN. YOU GOT SCOLDED.

...BUT MY FATHER SAID NOTHING TO ME.

MAYBE IT'S A NEW STRATEGY ..

YOU'RE WRONG, MY EYES ARE LIKE THIS BECAUSE

AH.

EH!?

DO IT LATER, THE BASEBALL MATCH IS ABOUT TO START

AH. COMING!

IT'S THE SAME!

. HEY, LOOK, YOU ARE NO LONGER GOEMON.

WHAT !?

COACH SAID YOU'LL BE PUNISHED WITH 10 LAPS AROUND THE SCHOOLYARD FOR SLOPING OFF FROM THE TRAINING

HEY, GOE!

THE ONE ABOUT YOUR DREAM FOR THE FUTURE?

YES.

. I WAS AWAKE UNTIL MIDNIGHT, REWRITING THE ESSAY

THEN .

WHAT'S MORE, I LOST THE OPPORTUNITY TO ASK TOUKO-CHAN ABOUT HER DREAMS.

WHAT ARE YOU GOING TO WRITE, NANAMI-CHAN.

. BUT IT WASN'T BECAUSE HE HADN'T MOTIVES, BUT BECAUSE HE LACKED THE ENERGY

I DIDN'T KNOW THAT UNTIL MUCH LATER.

MY FATHER DIDN'T SCOLD ME..

ESSAY: MY DREAM FOR THE FUTURE

THE RESULTS OF THE TESTS GRANDMA TOOK THAT DAY WEREN'T GOOD. SHE DIED THAT SUMMER.

EH! WELL.

THAT'S A SECRET.

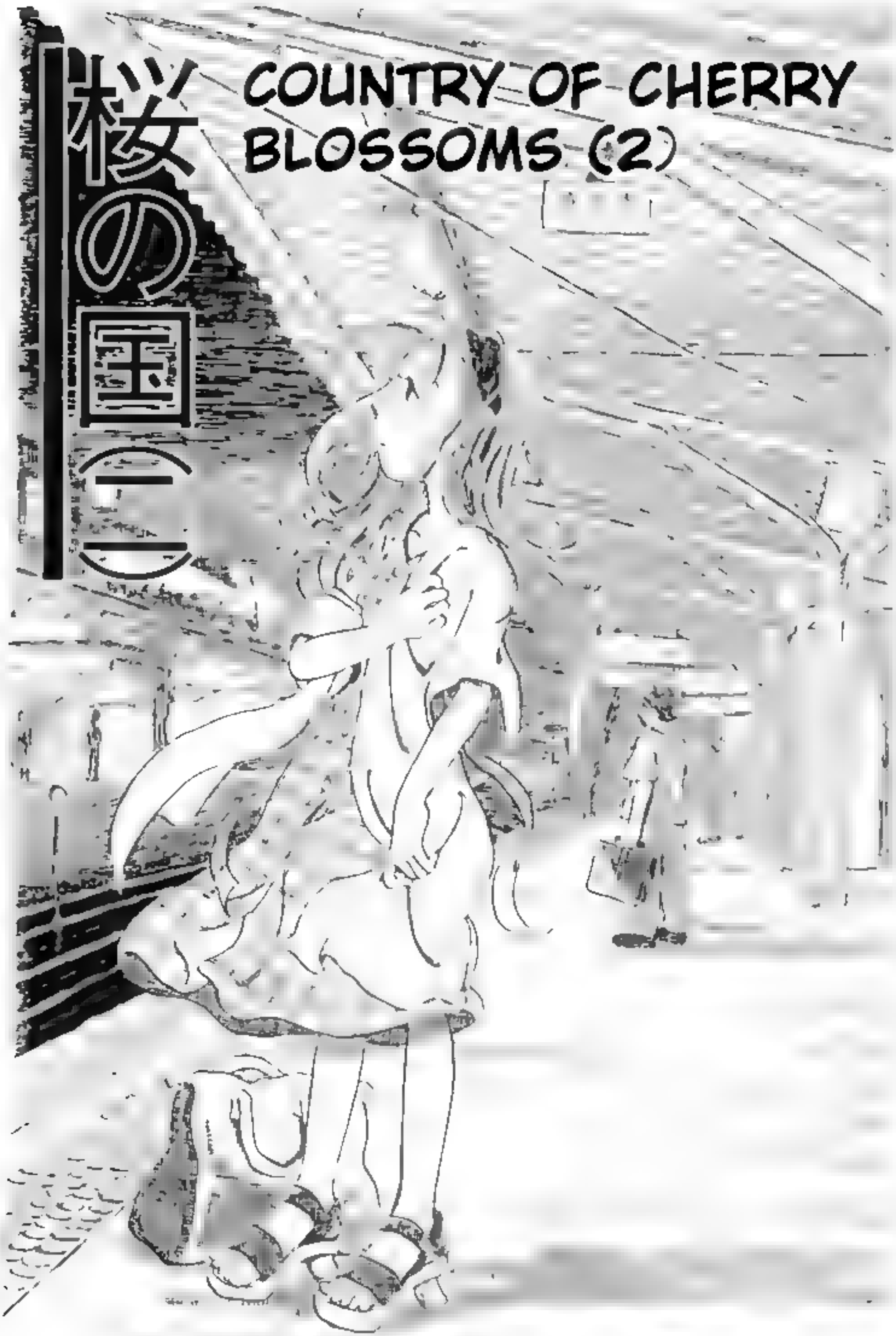
I DON'T EVEN WANT TO WRITE IT IN THE ESSAY

I DON'T KNOW WHAT TO DO ABOUT IT!!

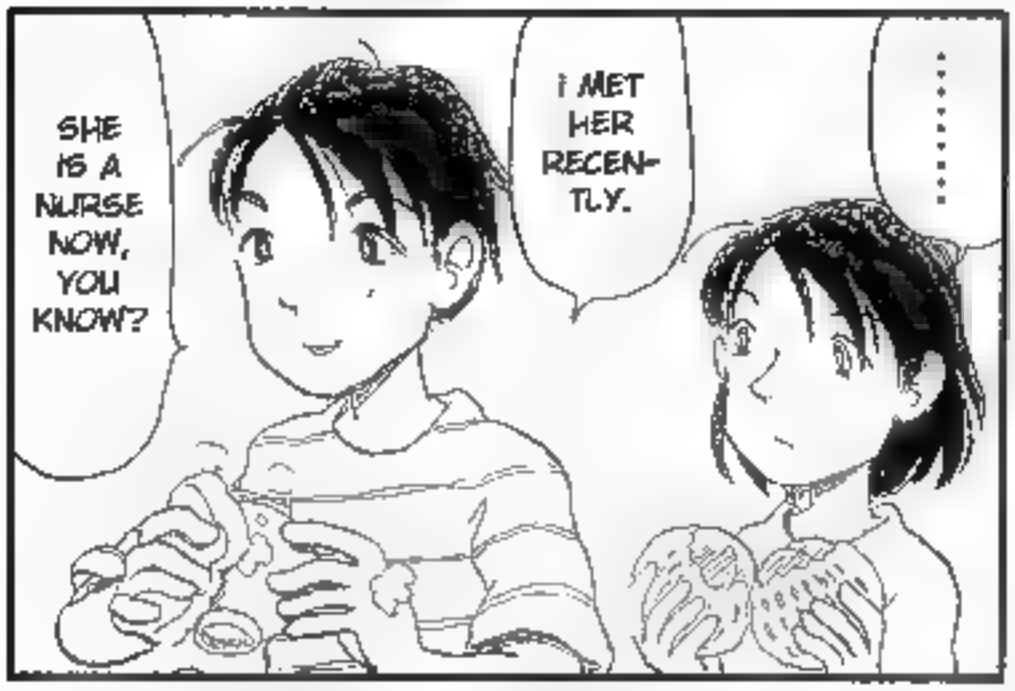
THEN I'M KEEPING IT A SECRET TOO.

IN AUTUMN, MY BROTHER HAD TO VISIT THE HOSPITAL FREQUENTLY, SO WE MOVED TO A HOUSE NEAR IT

COUNTRY OF CHERRY BLOSSOMS (2)

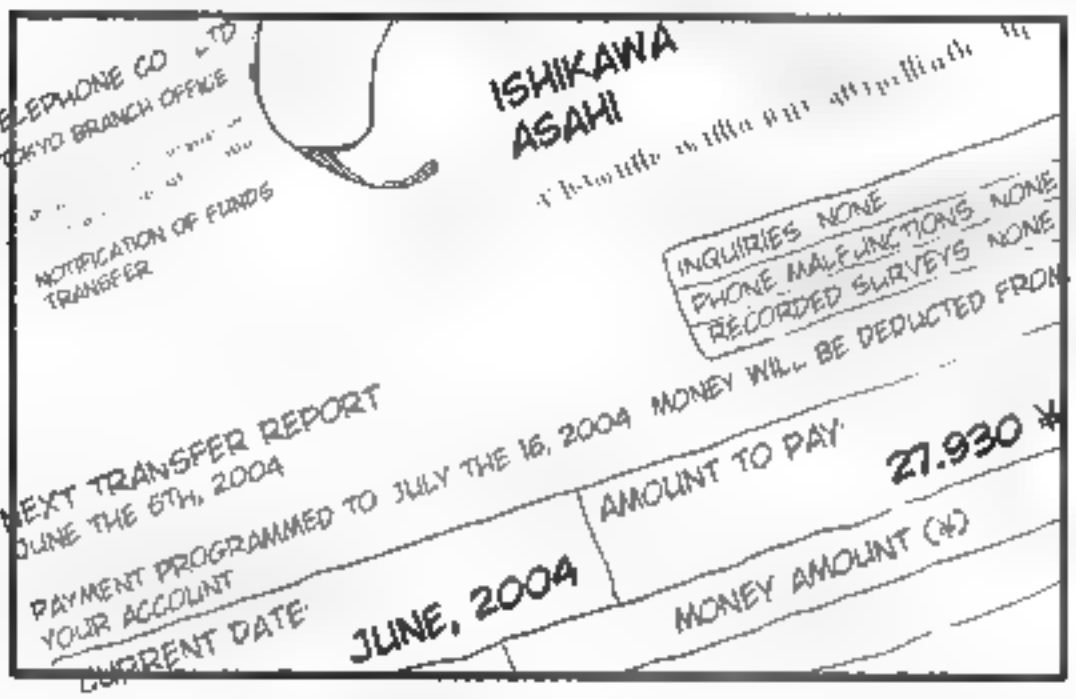


*AKIRA ETOU, FORMER BASEBALL PLAYER FOR THE HIROSHIMA CARP (1990-1999), YOMIURI GIANTS (2000-2005) AND SEIBU LIONS (2008-2009).

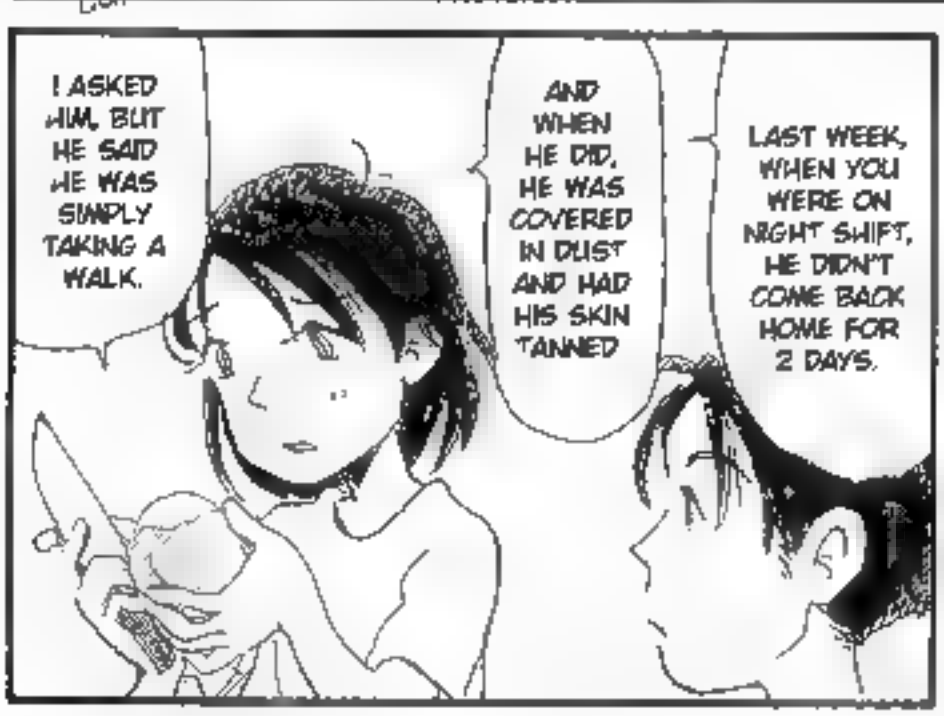

SHE IS A NURSE NOW, YOU KNOW?
I MET HER RECENTLY.
.....

WHAT'S FOR DESSERT ..
.....
...BY THE WAY, BIG SISTER. DO YOU REMEMBER THAT FRIEND YOU HAD, TONE TOUKO?

SHE SAID SHE ENDED UP GOING TO ANOTHER UNIVERSITY
.REALLY? WHEN WE WERE IN SCHOOL, SHE WAS MORE INTO LITERATURE.
OH, I SEE


TELEPHONE CO LTD
TOKYO BRANCH OFFICE
NOTIFICATION OF FUNDS TRANSFER
ISHIKAWA ASAHI
INQUIRIES NONE
PHONE MALFUNCTIONS NONE
RECORDED SURVEYS NONE
NEXT TRANSFER REPORT
JUNE THE 6TH, 2004
PAYMENT PROGRAMMED TO JULY THE 16, 2004 MONEY WILL BE DEDUCTED FROM
YOUR ACCOUNT
CURRENT DATE
JUNE, 2004
AMOUNT TO PAY
27.930 *
MONEY AMOUNT (*)

FORGET THAT AND LOOK AT THIS, NAGIO.
THAT'S YOUR REACTION? WEREN'T YOU SUCH A GOOD FRIENDS!?


I ASKED HIM, BUT HE SAID HE WAS SIMPLY TAKING A WALK.
AND WHEN HE DID, HE WAS COVERED IN DUST AND HAD HIS SKIN TANNED
LAST WEEK, WHEN YOU WERE ON NIGHT SHIFT, HE DIDN'T COME BACK HOME FOR 2 DAYS.

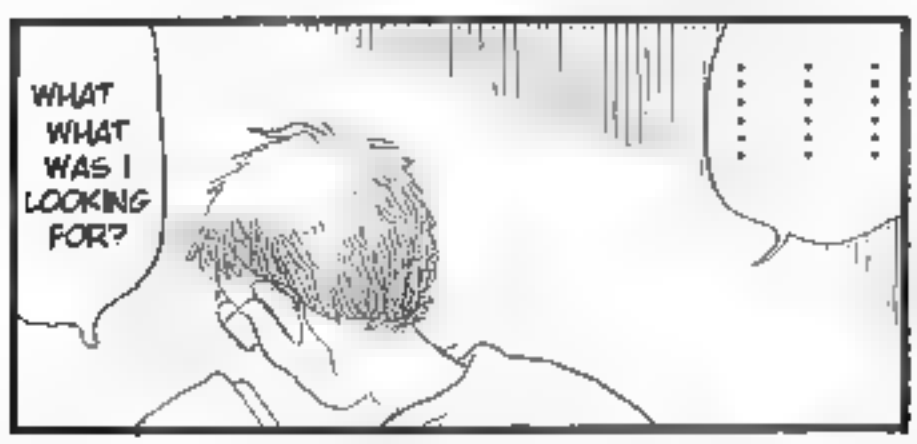
YOU ARE BARELY AT HOME, SO YOU DON'T REALIZE, BUT RECENTLY DAD IS BEHAVING STRANGELY
THIS IS FIVE TIMES MORE THAN THE LAST MONTH.

NAH ..
MAN, YOU SURE ARE RELIABLE. IT REALLY IS PRACTICAL TO HAVE A MEDICINE STUDENT WANNABE AT HOME. THAT GAP YEAR WORKED WONDERS.

YES, SINCE HE RETIRED.. WE SHOULD TAKE HIM TO THE HOSPITAL FOR SOME TESTS.
ALL JOKING ASIDE, I THINK SOMETHING MAY BE WRONG WITH HIS HEAD.

HAHAHA, GOOD ONE!!
WHAT IF HE HAS GOTTEN A GIRL-FRIEND!?

HEY, ARE YOU SAYING I'M NOT EVEN A STUDENT!?
OH, WHAT A COMEBACK!


WHAT WHAT WAS I LOOKING FOR?

WELL, LET'S EAT THOSE PEACHES.
UHH...

RIGHT NOW I HAVE SOME PROBLEMS AT HOME.
I'M SORRY
ISHIKAWA-CHAN, DO YOU WANT TO GO TO ROPPONGI HILLS TOMORROW?

OH, GIVE ME A MOMENT.
DAD, I HAVE CUT SOME PEACHES.
ARE YOU LOOKING FOR SOME-THING?

DAD, DID YOU EAT THEM?
THERE SHOULD BE PEACHES LEFT.

WHAT?

DON'T WORRY, I WANT TO HAVE A WALK.
IT'S NOT NECES-SARY, DAD.

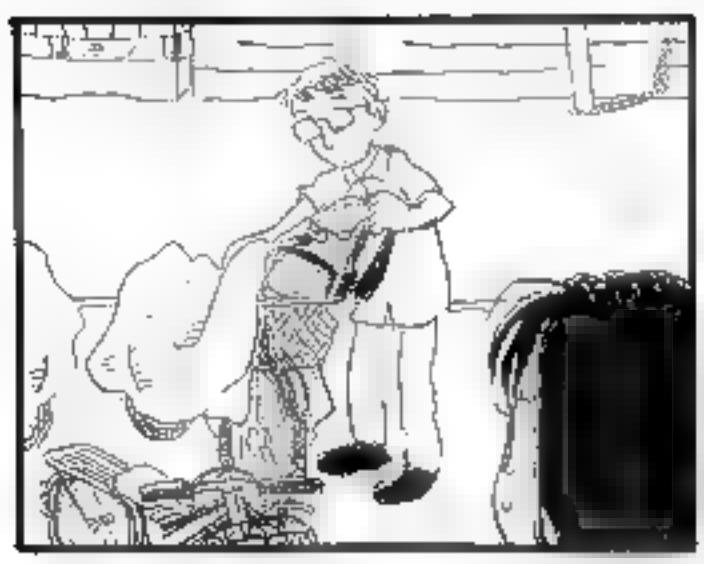
EH!?
IF YOU WANT THEM, NANAM, I'LL GO BUY SOME.

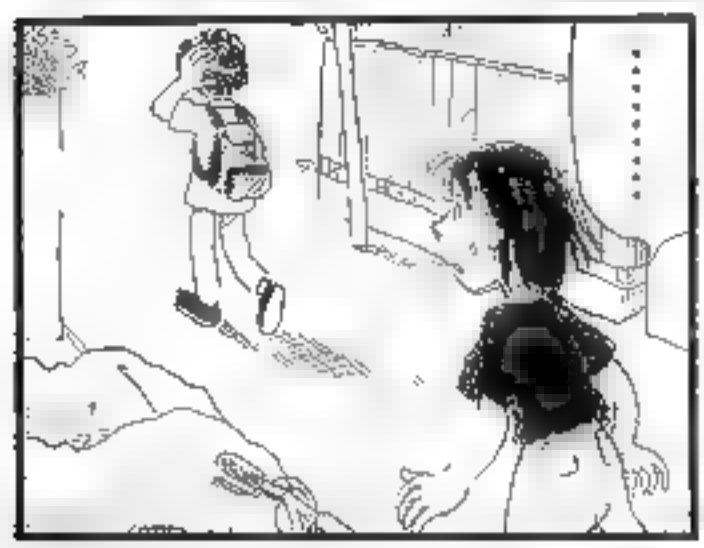
SORRY, SORRY.
AH, MAYBE I ATE THEM.

OK. HAVE A GOOD WALK.

I'LL GO WATCH HIM FOR A BIT

NAGIO, DAD WENT FOR A WALK, AGAIN.





WHAT WAS THAT? NAGIO IS GRUMPIER THAN EVER.

Nishi-Tokyo Hospital
E R , Occupational accidents
(3 minutes walk from the north exit of the train station)
Otorhinolaryngology
Ophthalmology
Internal medicine
Paediatrics
Obstetrics
Gynaecology
SOUTH EXIT

IYAH. SHH! SHHHH!!
NA-NAMI-CHAN !?

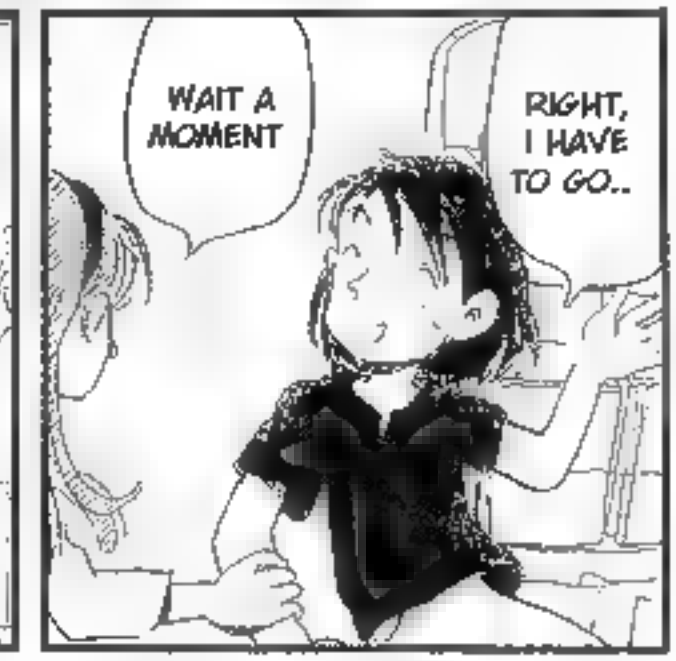
WHAT A WEIRD WALK...

NANAMI-CHAN, ISN'T THAT YOUR FATHER?
WELL... I'M FOLLOWING SOMEONE.. FAMILY MATTERS.

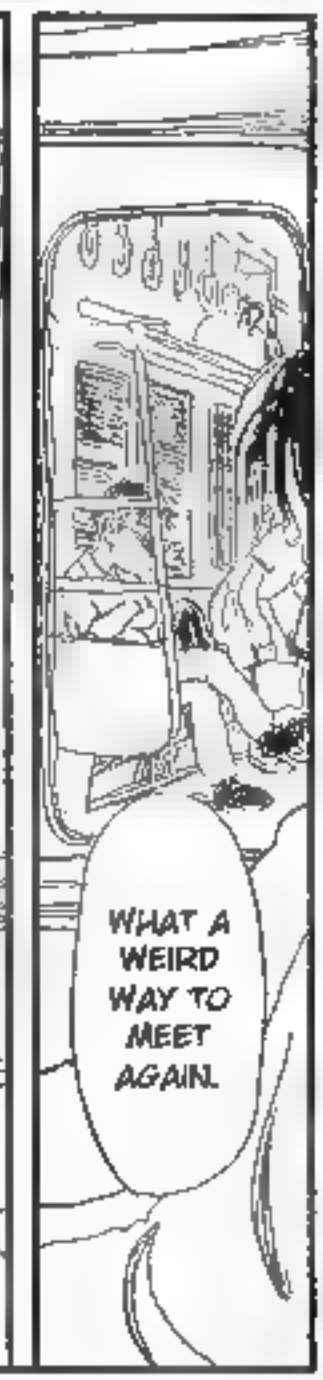
I KNEW IT WAS YOU, NANAMI-CHAN. WHAT ARE YOU DOING HERE?
AH!! TOUKO-CHAN!?

THANK YOU. .
HE BOUGHT A 220 YENS TICKET

.....

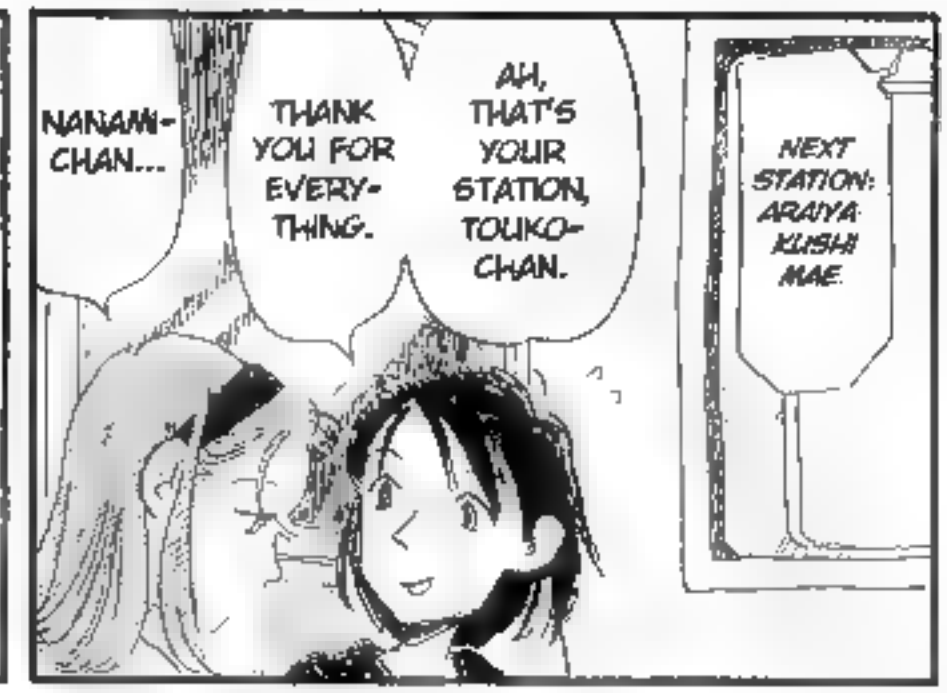

WAIT A MOMENT
RIGHT, I HAVE TO GO..

NO. ONLY SOME-TIMES.
TOUKO-CHAN, DO YOU USUALLY GO TO THAT STATION?

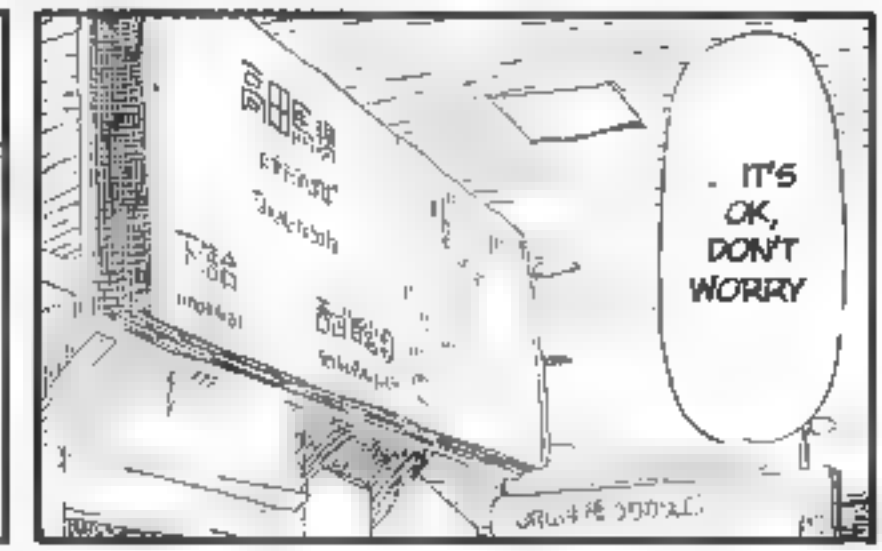

WHAT A WEIRD WAY TO MEET AGAIN.

.....
.....
Y-YES!
IF WE DON'T DO SOMETHING QUICKLY, THE TRAIN IS GOING TO LEAVE WITHOUT US!

.. DO YOU MIND IF I STAY WITH YOU A LITTLE MORE?


NANAMI-CHAN...
THANK YOU FOR EVERY-THING.
AH, THAT'S YOUR STATION, TOUKO-CHAN.
NEXT STATION: ARAIYA-KUSHI MAE.

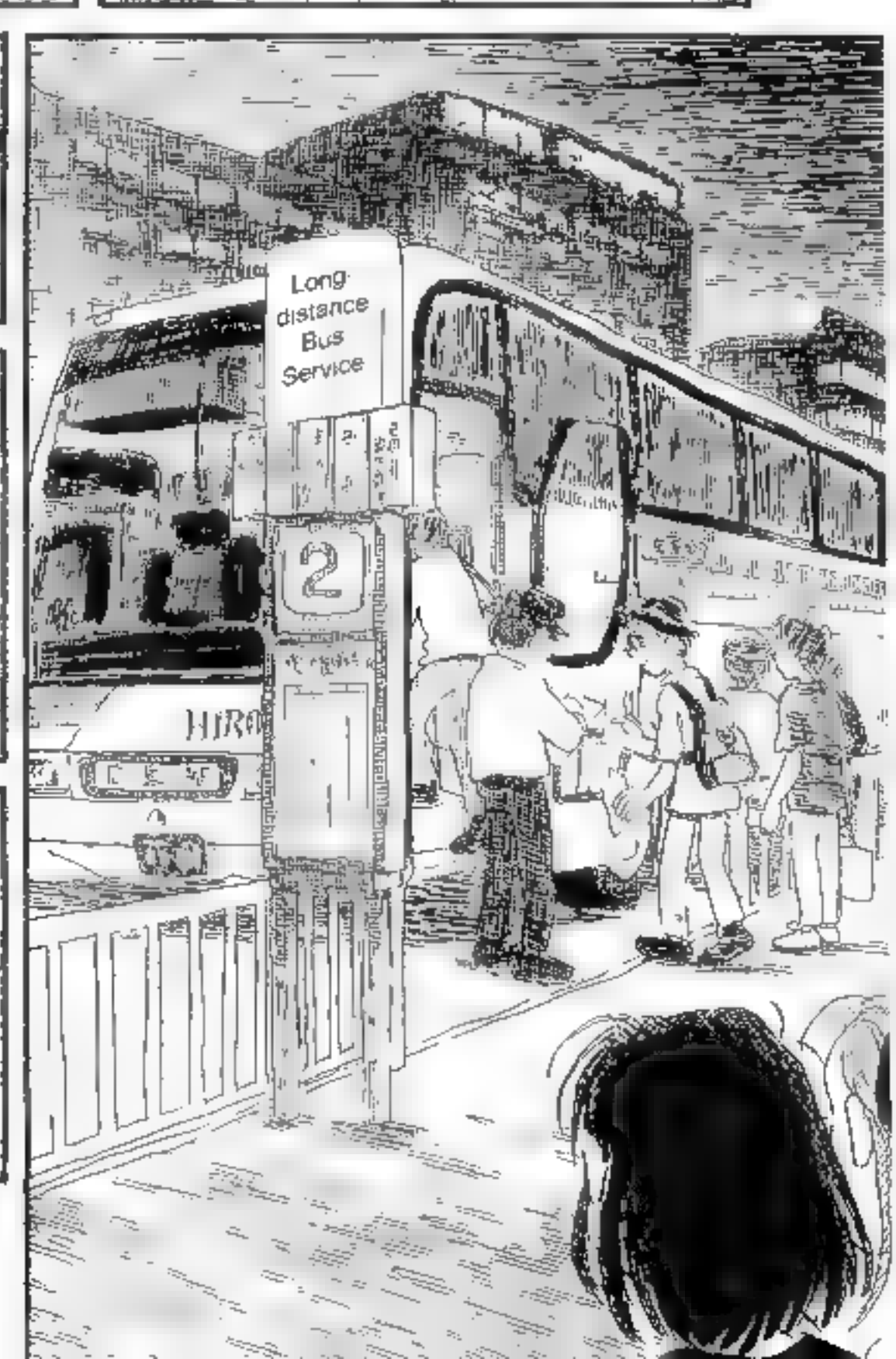
JR
東京駅
Tokyo Station
Yaesu Central Exit

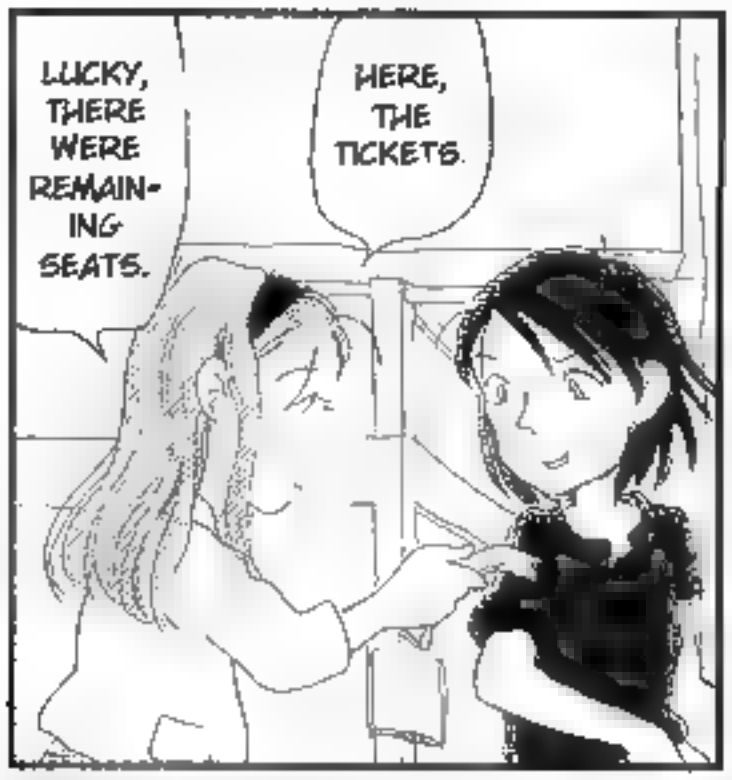

. IT'S OK, DON'T WORRY

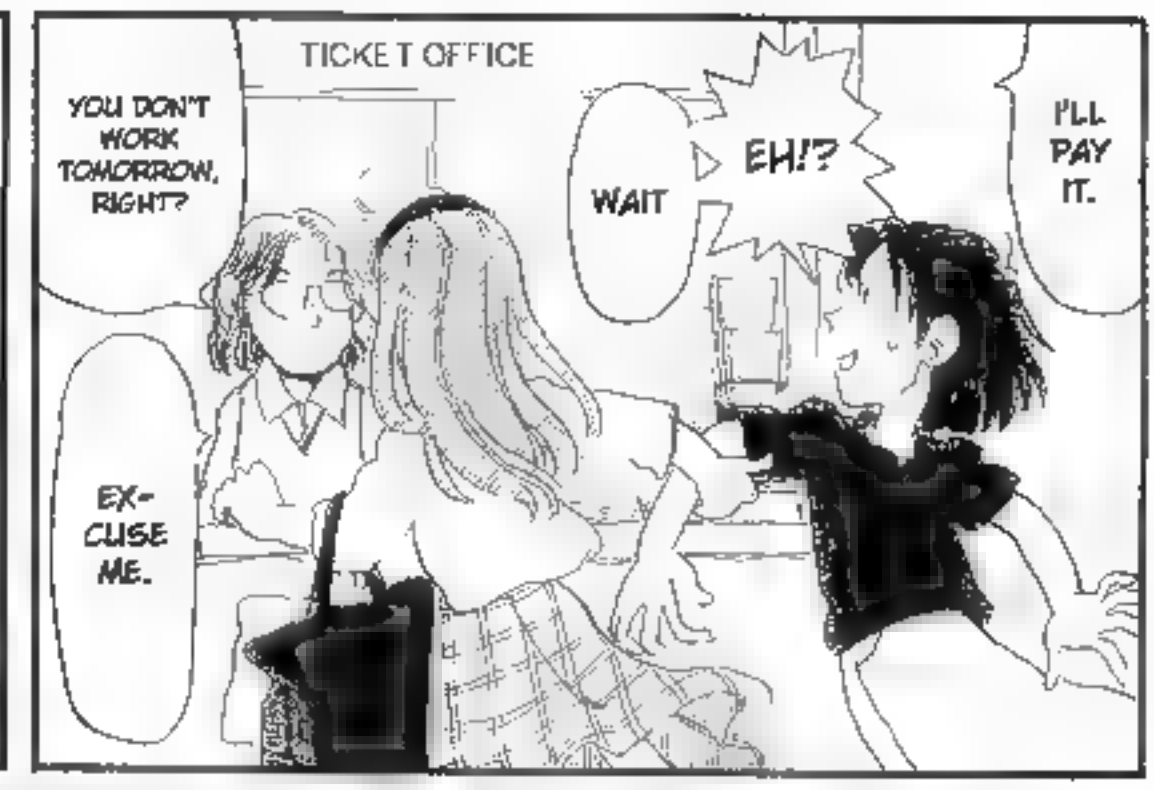
HIROSHIMA STATION

NIGHT BUS
Bus No.

OK, LET'S GO BACK HOME, I DON'T HAVE MONEY.


Long distance Bus Service
2


LUCKY, THERE WERE REMAIN-ING SEATS.
HERE, THE TICKETS.


TICKET OFFICE
YOU DON'T WORK TOMORROW, RIGHT?
EX-CUSE ME.
WAIT
EH!?
I'LL PAY IT.

IT'S THIS REALLY OK..?
THANK YOU.

I HAVE ANOTHER ONE.
YOU CAN KEEP IT.

SAVED BY A HAT

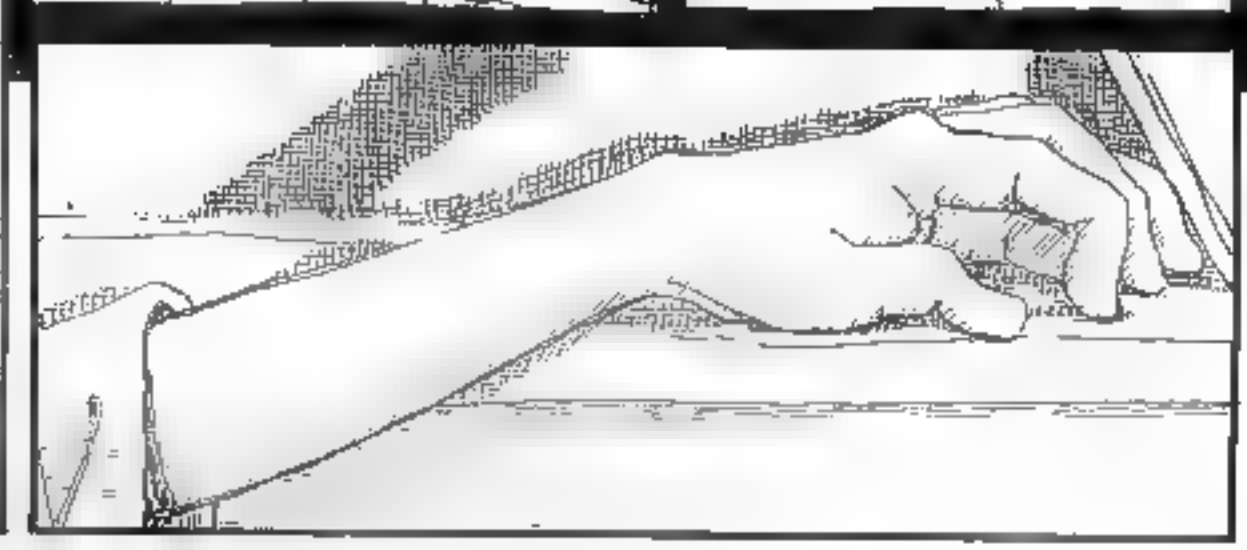
I DIDNT WANT TO MEET HER.

GRANDMA, DOES IT HURT SOME-WHERE?
SMELL LIKE THE TOWN OF CHERRY BLOSSOMS WHERE WE USED TO LIVE.
AH. MIDORI'S FRIEND, RIGHT?
WHO ARE YOU?
DID YOU TOOK YOUR MEDI-CINES ?
I'M SORRY, MIDORI HASN'T RETURNED YET
I'M NANAMI, GRAND-MA.

HER CLO-THES, HER HAIR

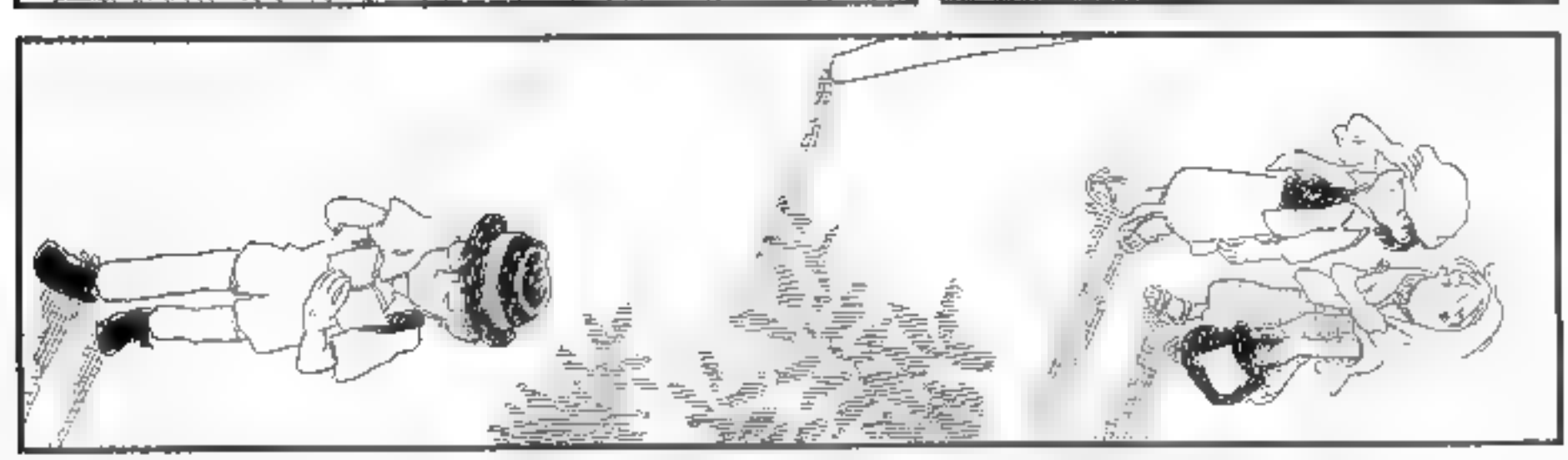
GRAND-MA...
HOW DID YOU SURVIVE?

DO YOU REMEMBER WHERE WERE YOU THEN?
.. REMEM-BER?

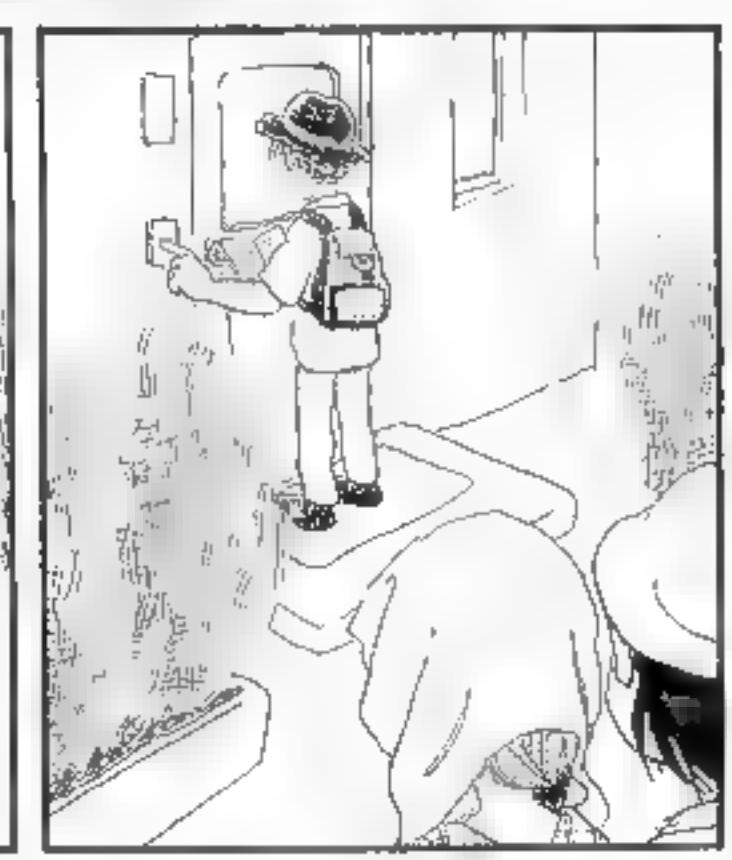


NOT EVEN AS AN SCHOOL TRIP?
EH?
IT'S MY FIRST TIME IN HIROSHIMA. IT'S SWELTERING IN THE MORNING!

LET'S GO BY BULLET TRAIN!
Universal Studios Japan
JR 広島駅
HIROSHIMA STATION

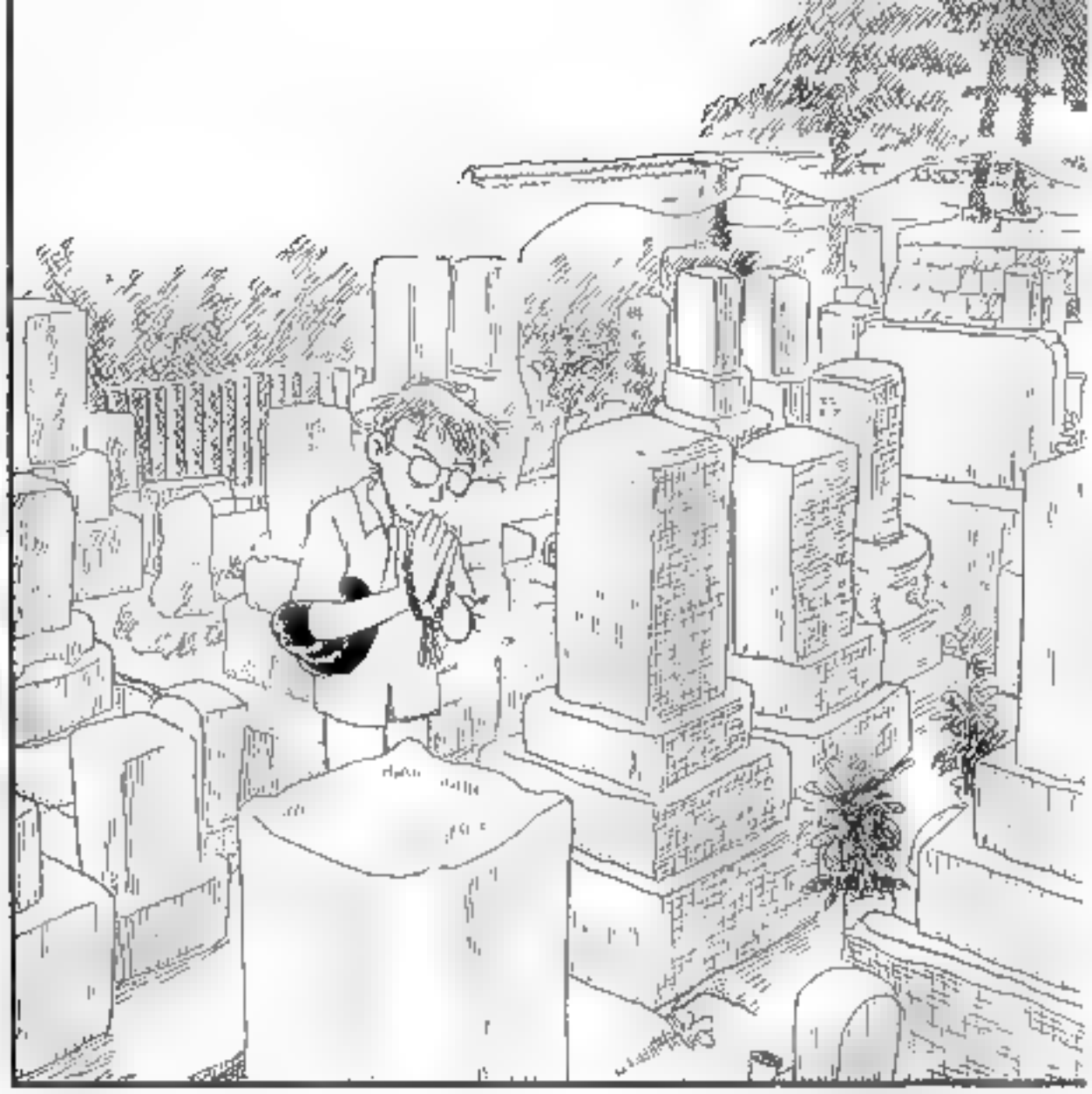


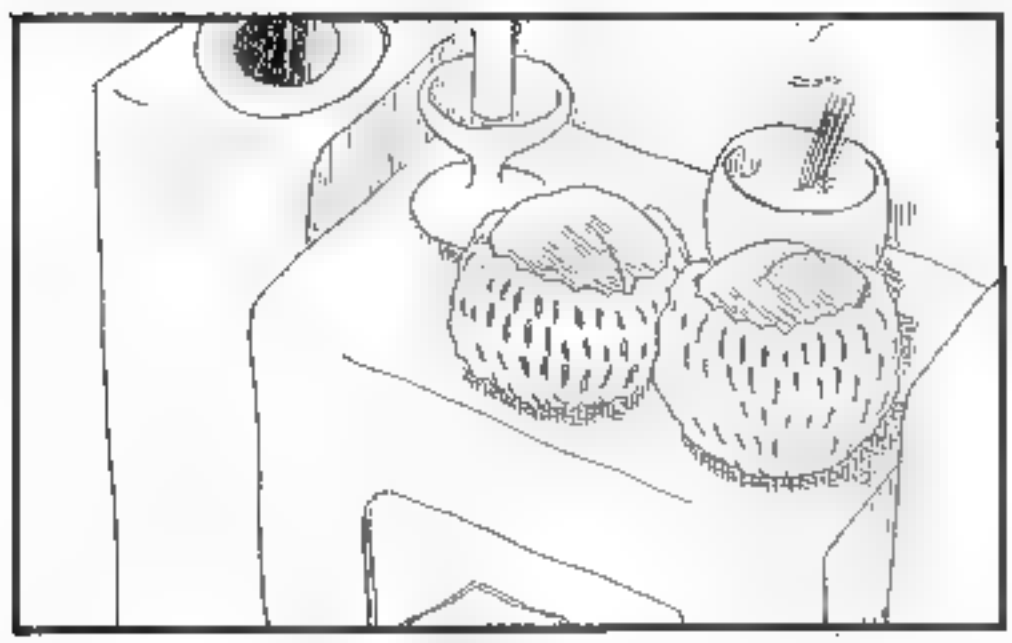
DO YOU KNOW THAT WOMAN?
AT ALL.

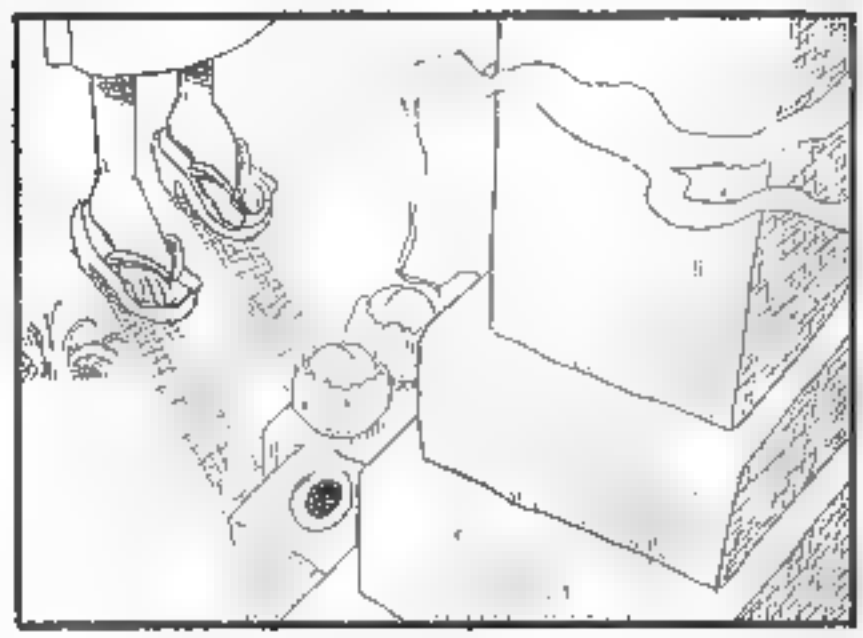


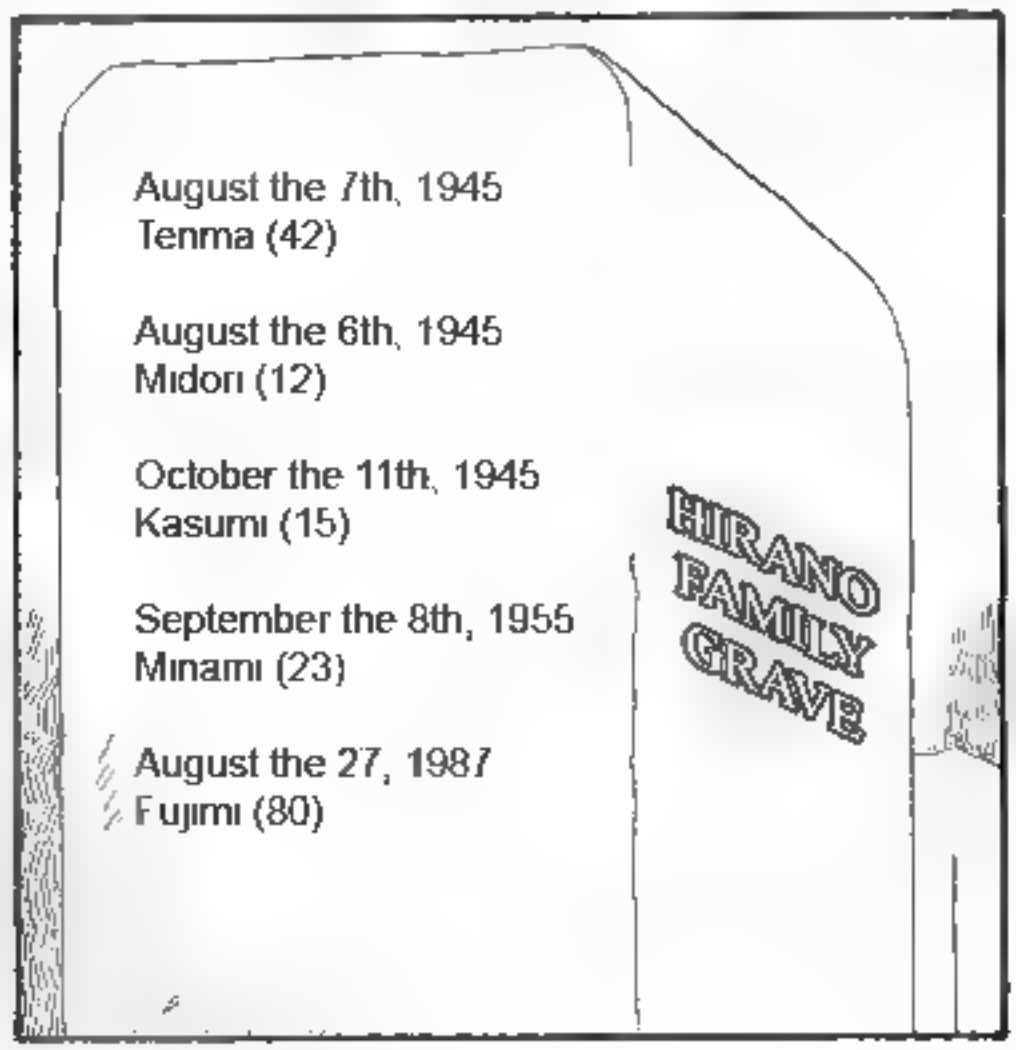
WELL, NANAMI-CHAN, WHEN YOU ARE FINISHED, CALL ME ON THAT NUMBER!
T-THAT'S RIGHT!
I. . I CAN GO THERE IN THAT TROLLEY, RIGHT!?
OH, YEAH! SINCE I'M HERE, WHAT IF I GO VISIT THE PEACE PARK.
.JEEZ.

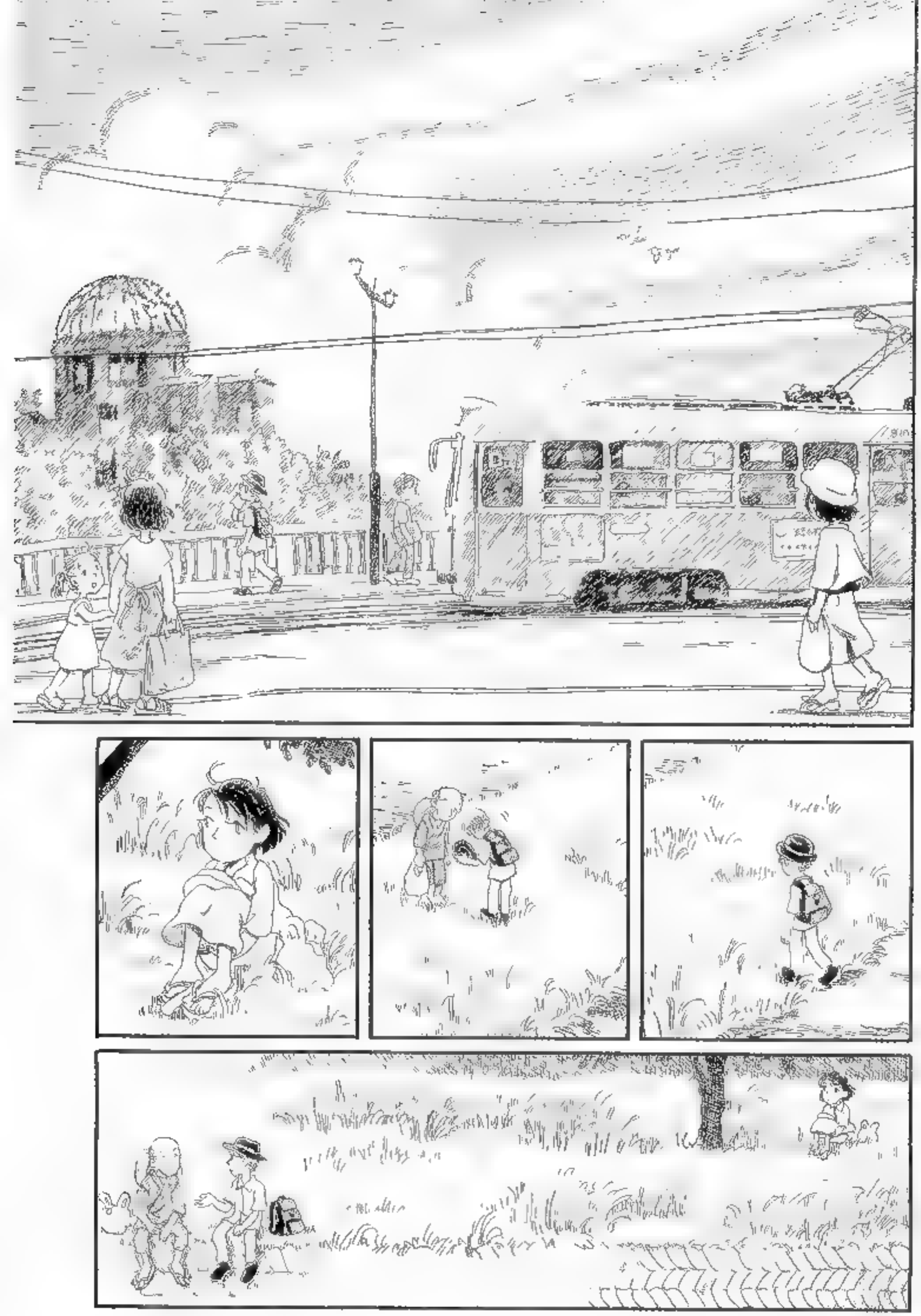
August the 6th
Suzuko (27)
August the 6th
Yoshio (10)
August the 10th, 194
Miyo (14)
January the 10th,
Yukio (50)

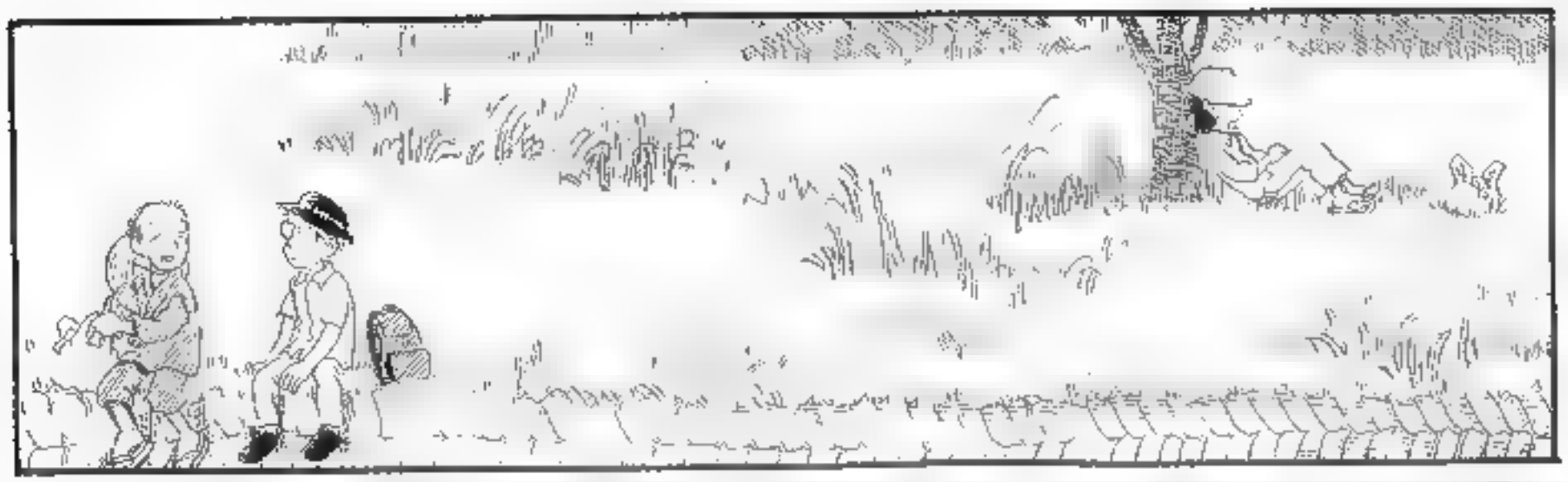


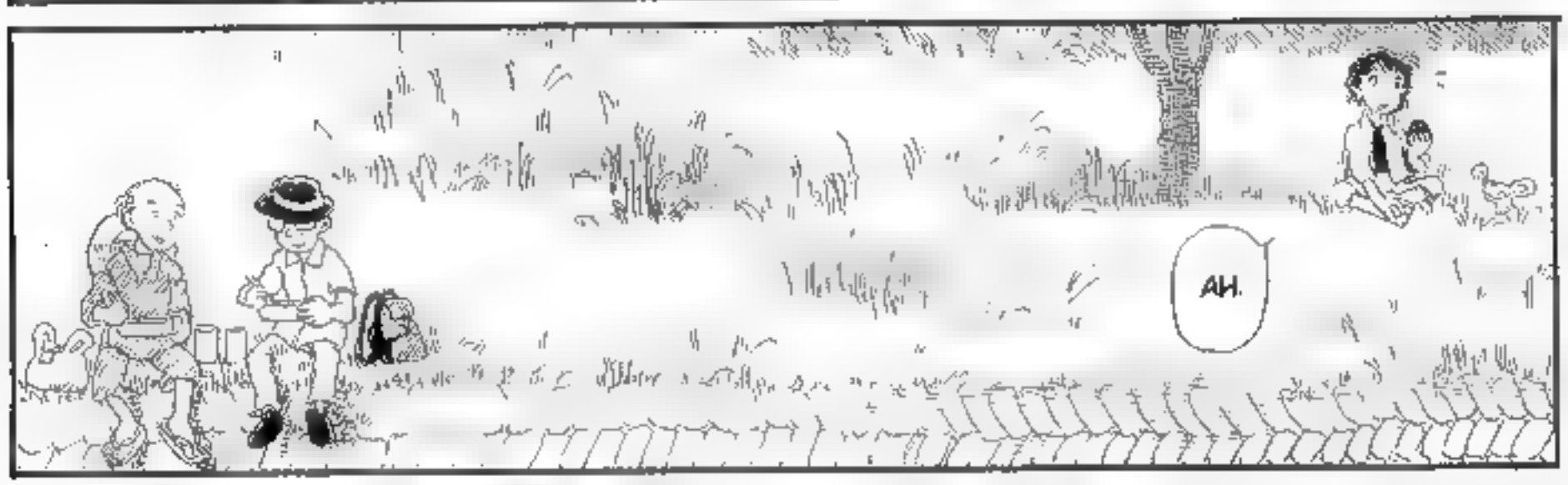


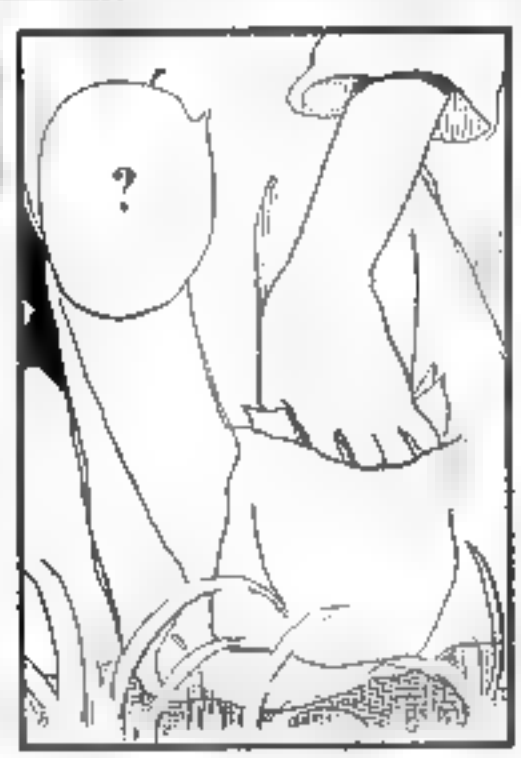



August the 7th, 1945
Tenma (42)
August the 6th, 1945
Midori (12)
October the 11th, 1945
Kasumi (15)
September the 8th, 1955
Minami (23)
August the 27, 1987
Fujimi (80)
HIRANO
FAMILY
GRAVE






AH.


?

I SHOULD CALL TOUKO-CHAN.

DEAR TONE TOUKO,
TODAY YOUR PARENTS VISITED ME AND ASKED ME NOT TO SEE YOU AGAIN.

TO TONE TOUKO
ISHIKAWA NAGIO

I DON'T KNOW IF MY ASTHMA IS DUE TO THE ENVIRONMENT OR IF I WAS BORN THIS WAY.

BUT, AT THIS MOMENT, I'M OK. MY SISTER IS OK TOO, JUST LIKE THE LAST TIME YOU SAW HER.

FAREWELL,

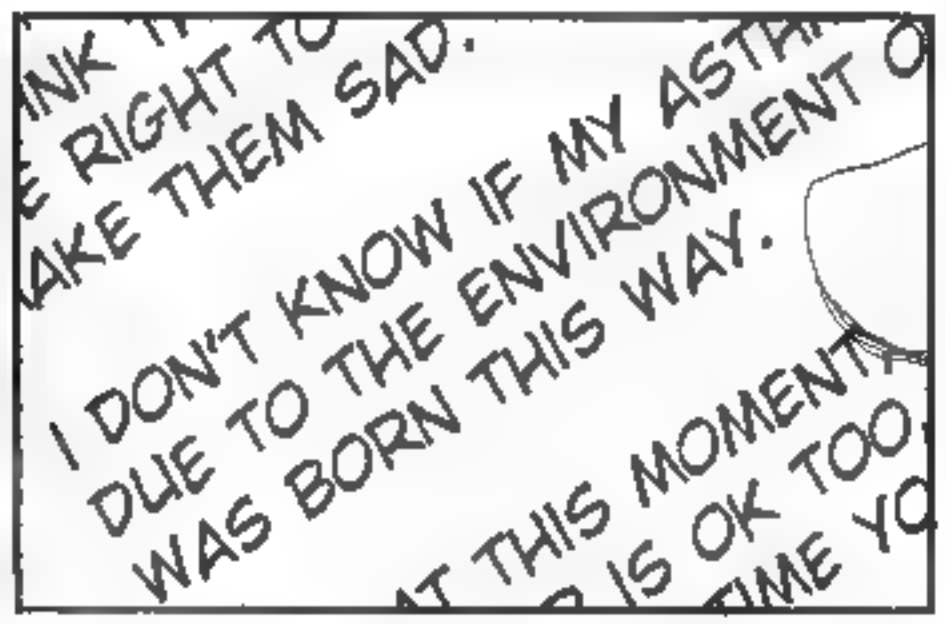
ISHIKAWA, NAGIO.

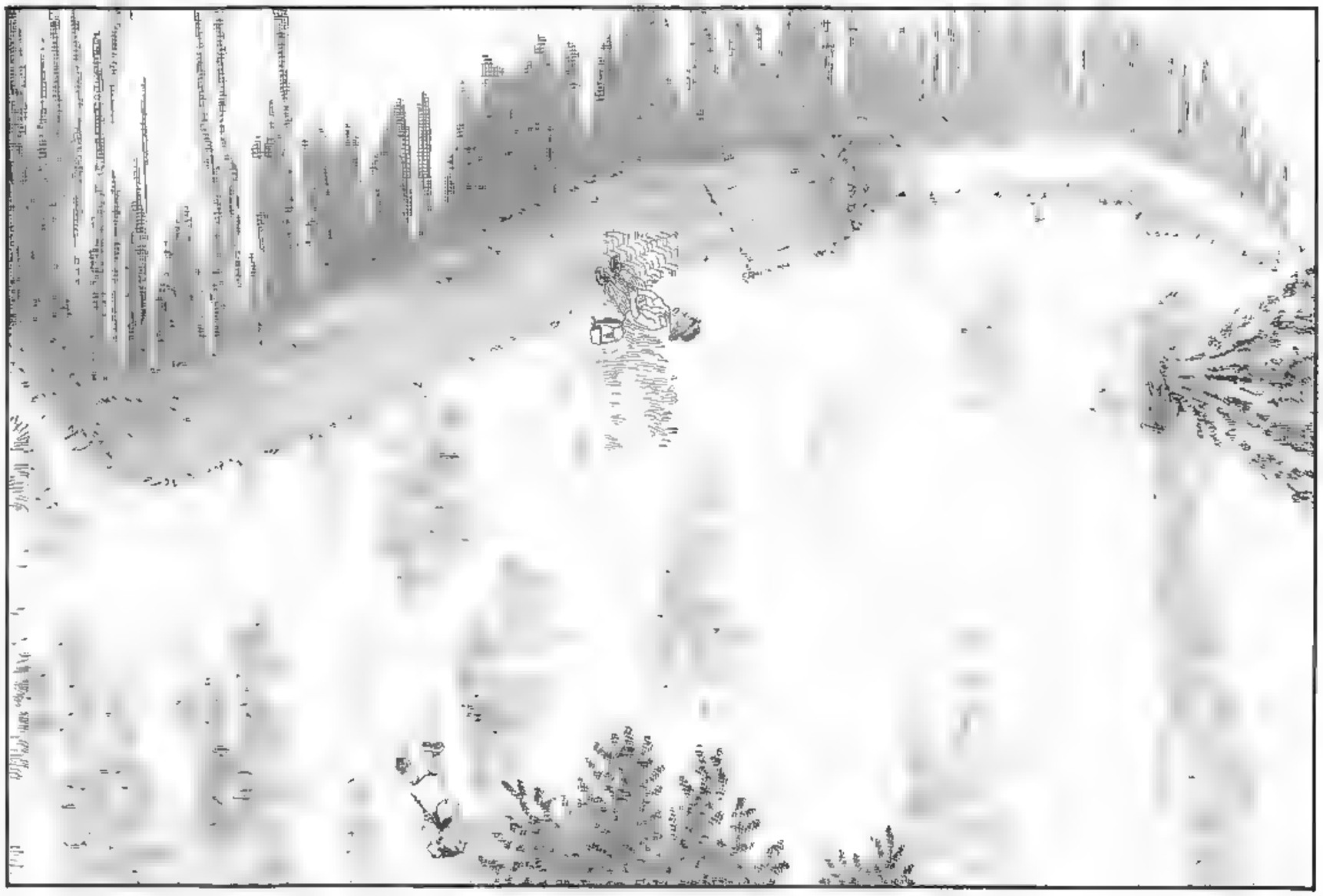
FOR THAT REASON, I THINK THAT I DON'T HAVE THE RIGHT TO BETRAY THEM OR MAKE THEM SAD.

I'M SURE THE SAME GOES FOR YOU AND YOUR PARENTS, THAT YOU ARE THE MOST PRECIOUS THING FOR THEM.

I HAVE GROWN ALWAYS PROTECTED BY MY GRAND-MOTHER, MY FATHER AND MY BIG SISTER.

SO THIS IS WHY TOUKO-CHAN WANTED TO COME SO BADLY.

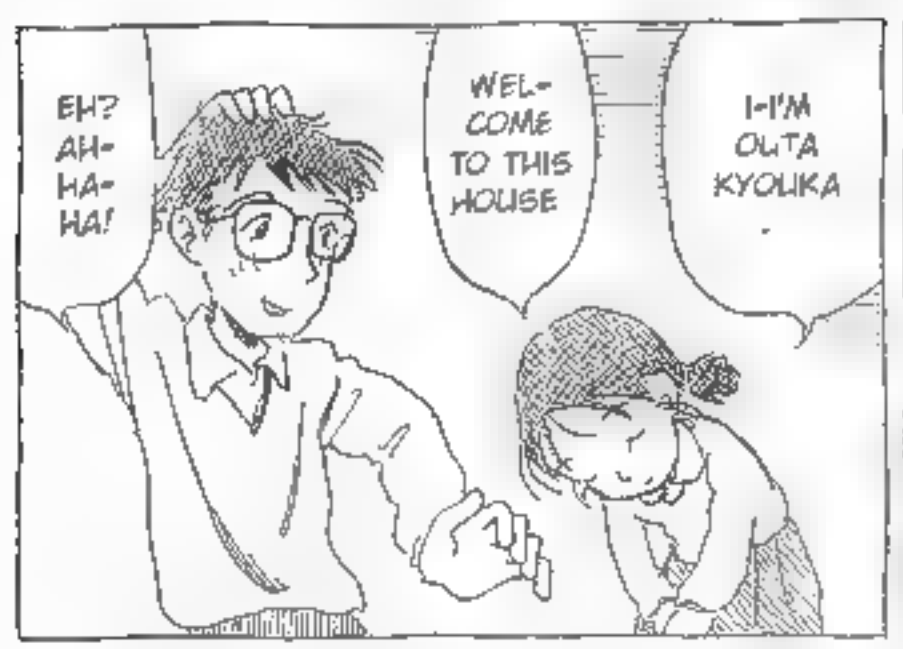


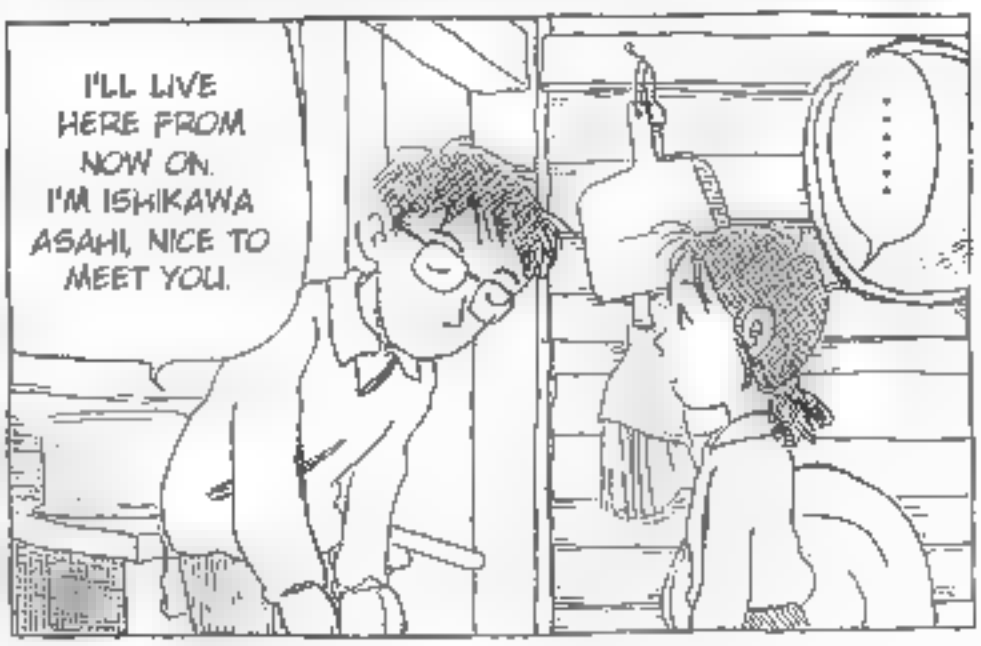


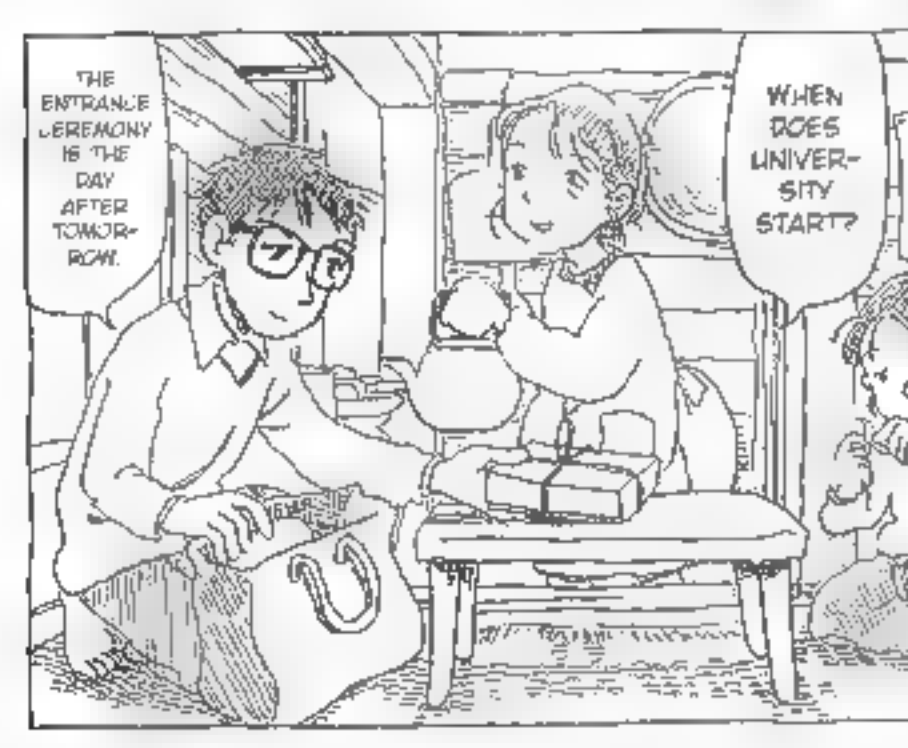
OH. YOU CAME SO SOON, ASAHI.
LONG TIME NO SEE, MOM.
HI, MISS

HEY . DO YOU KNOW WHERE HIRANO FUJIMI-SAN LIVES?
Down with the demo-lition

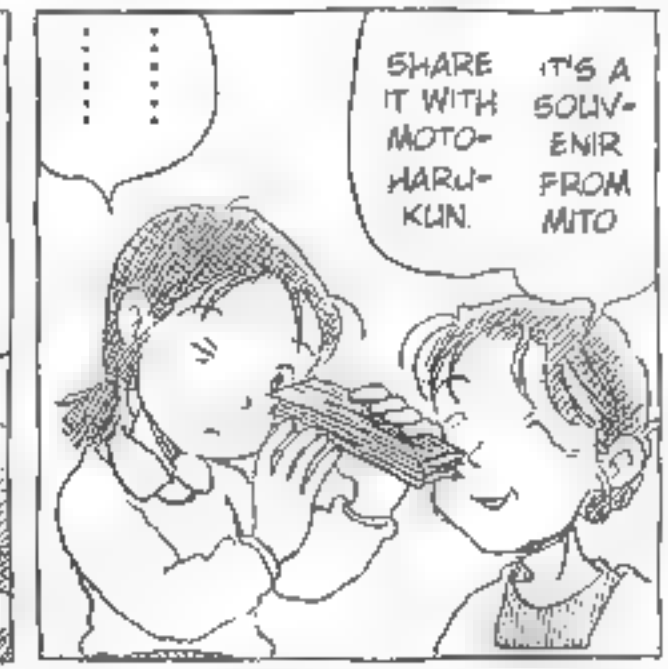
AH.. THANK YOU.
YES.
DID KYOU-CHAN LEAD YOU HERE?

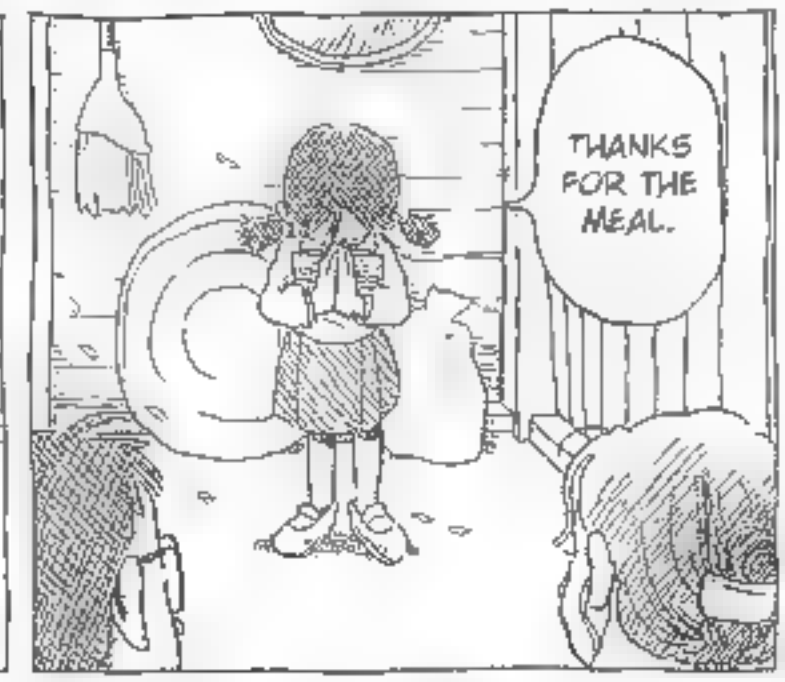

EH? AH-HA-HA!
WEL-COME TO THIS HOUSE
I-I'M OUTA KYOUKA


I'LL LIVE HERE FROM NOW ON. I'M ISHIKAWA ASAHI, NICE TO MEET YOU.
.....

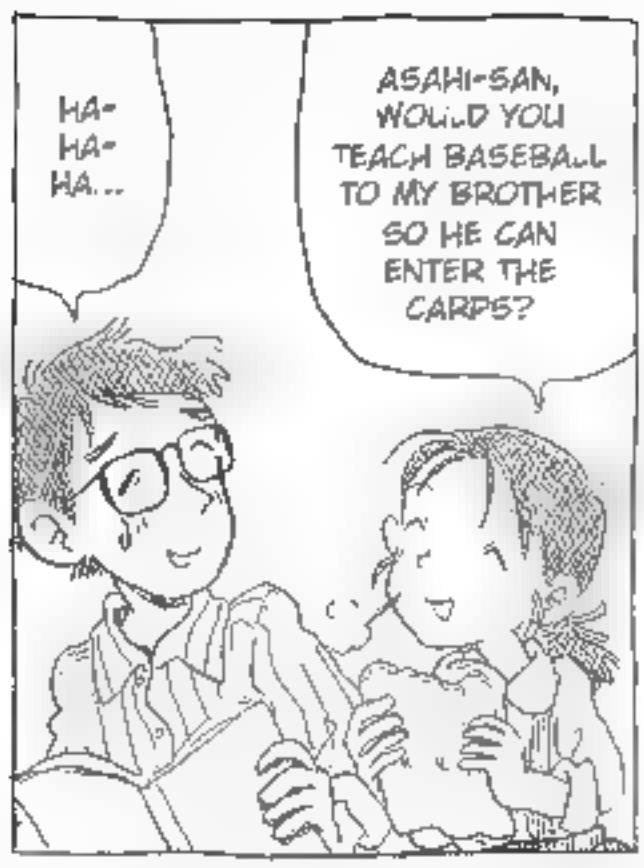

THE ENTRANCE CEREMONY IS THE DAY AFTER TOMOR-ROW.
WHEN DOES UNIVER-SITY START?

THAT WAS A VERY GOOD GREETING
YES.
DID I DO IT RIGHT?

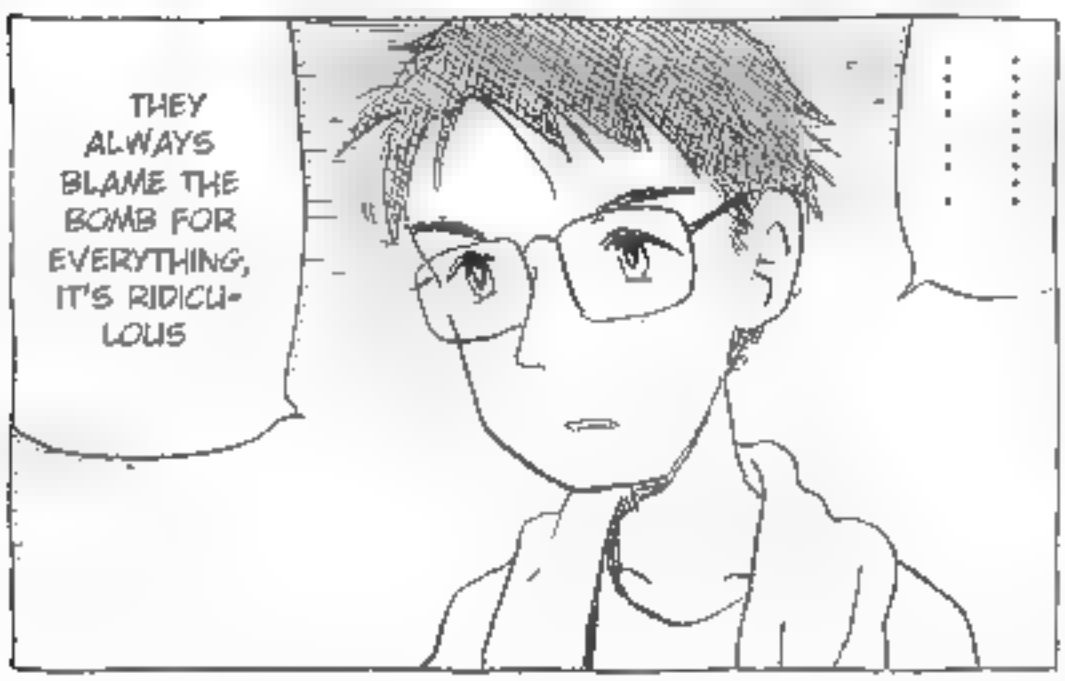




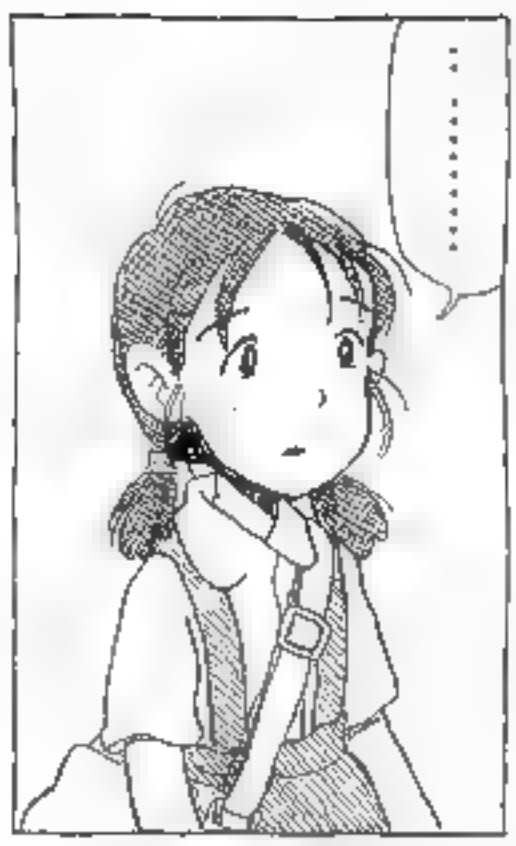
*JELLIFIED SWEET MADE WITH PLUMS (OR, ALTERNATIVELY, CHERRIES OR PEARS) SERVED BETWEEN BAMBOO LEAVES. IT'S TYPICAL OF YAMAGATA.



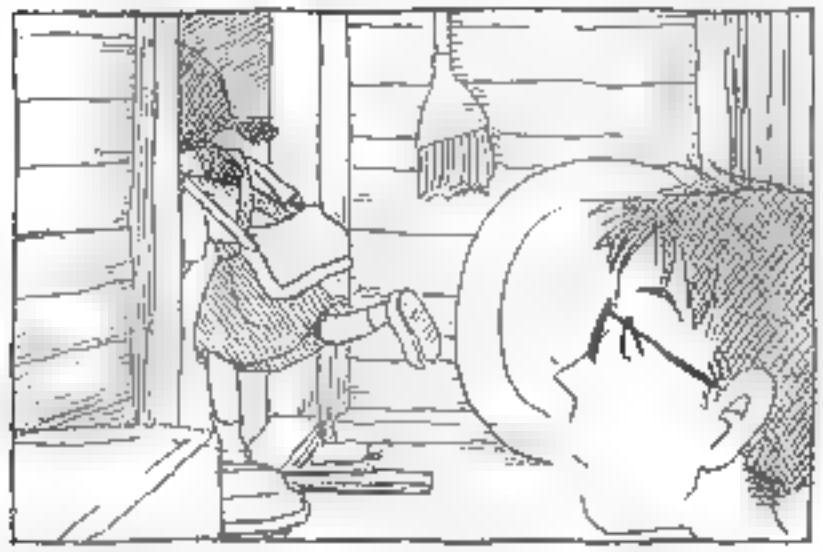
*IBARAKI AND HIROSHIMA ACCENTS, IN WHICH THE ISHIKAWAS AND THE HIRANOS TALK, RESPECTIVELY, GET TOTALLY LOST IN THE TRANSLATION.

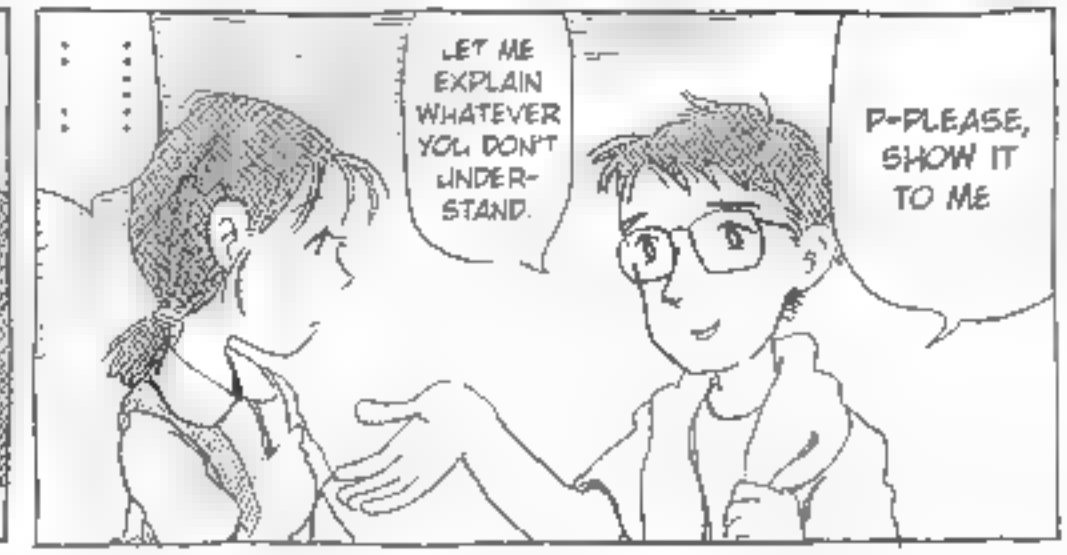


*PIKA POISON OR PIKADON (PIKA = FLASH, DON = BOOM) ARE BOTH EUPHEMISMS FOR HIROSHIMA'S ATOMIC BOMB.


.....

I'M GOING TO TEACH YOU.
SHOW ME YOUR TEXT BOOK.




.....
LET ME EXPLAIN WHATEVER YOU DON'T UNDER-STAND.
P-PLEASE, SHOW IT TO ME

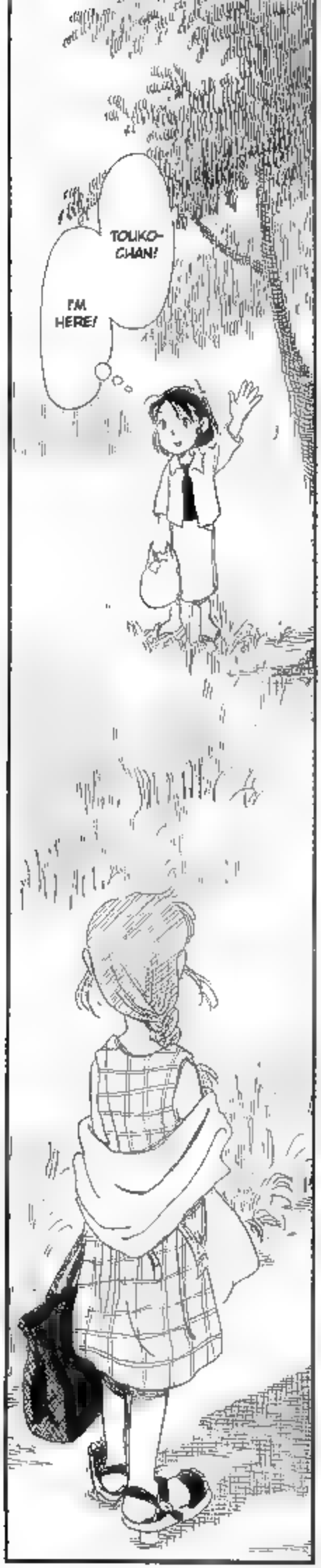
DON'T WORRY, I'M SURE SHE REALLY WANTS YOU TO TEACH HER.
DID KYOU-CHAN GET MAD?

I GUESS
I'M SURE THAT WITH YOU AS HER TEACHER, SHE WOULD LEARN A LOT
WHAT A PITY

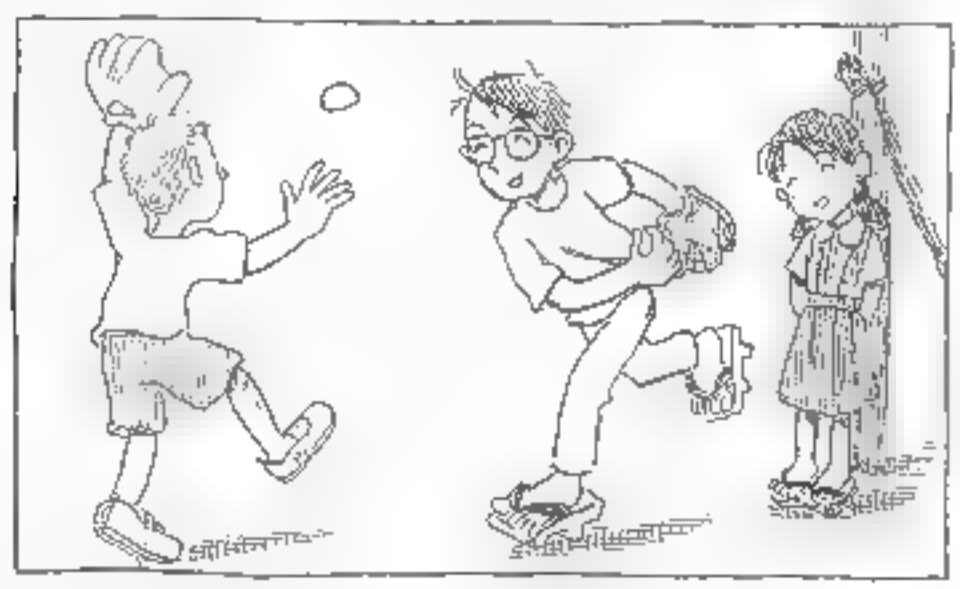
BUT WHEN YOU SAY THAT I CAN'T HELP BUT IMAGINE SOME REALLY BIG AND TASTY FRUITS, AND THAT MAKES ME HUNGRY
I'M SORRY
C'MON, THIS IS SERIOUS.

HANAKO-SAN HAS 3 ORANGES AND 1 APPLE
TAROU-SAN HAS 3 APPLES
HE HE HE.
HE, HE

.....


TOUKO-CHAN!
I'M HERE!

OH, YOU'RE RIGHT!
THEM BEING BIG AND TASTY ISN'T GOING TO HELP YOU SOLVE THIS PROBLEM.



MM-MH
MMHH
GRAPHIC 6.6 SHOWS AN S AXIS TO WHICH WE GIVE THE VALUE OF INFINITE CAN WE CALCULATE THE SURFACE ?

KYOU-CHAN, ARE YOU ASLEEP?
AH IT'S LIKE LIVING IN TOKYO.

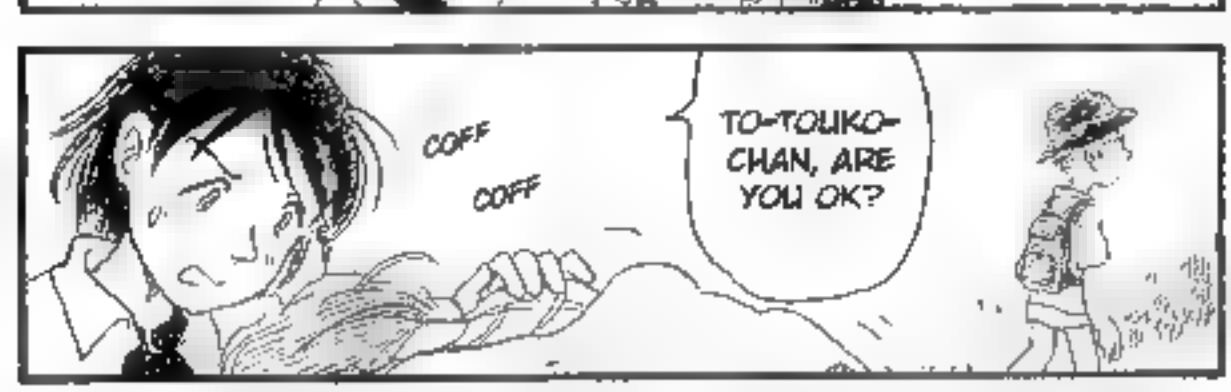
ONLY THAT? YOU MUST HAVE LIKED IT A LOT..

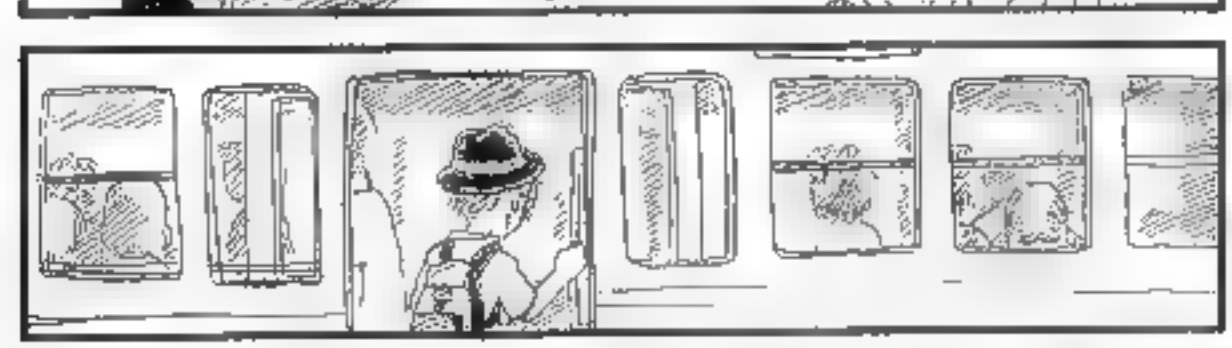
.THE PEACE MU-SEUM.

WHERE HAVE YOU BEEN?
THE BEST ONES I COULD FIND
OH, I ALSO HAVE PEA-CHES.

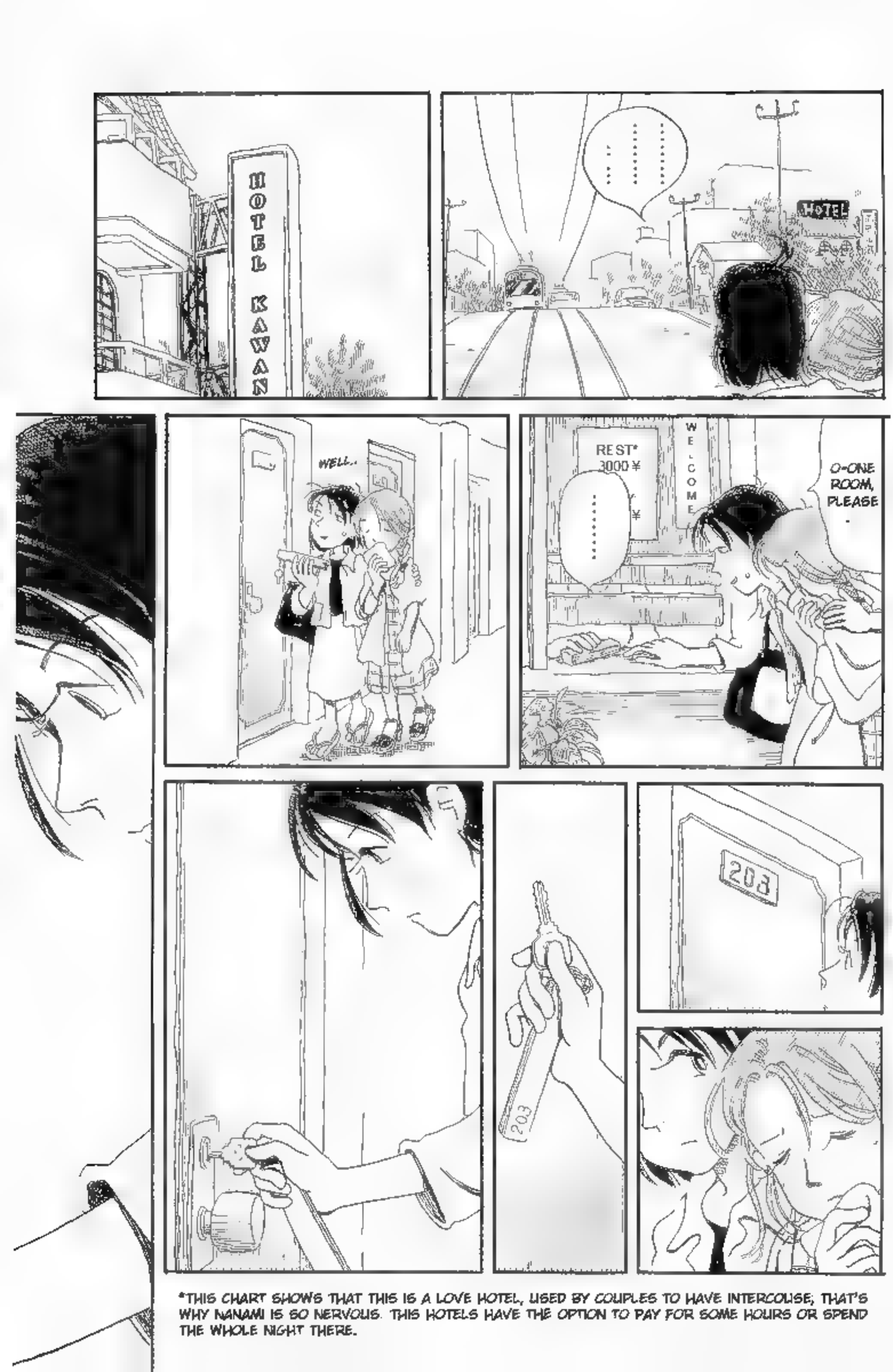
.....
HAVE YOU EATEN? I HAVE RICE BALLS.
GLAD TO MEET YOU!

KYAH!
BLARGHHH!!


COFF
COFF
TO-TOUKO-CHAN, ARE YOU OK?



.....



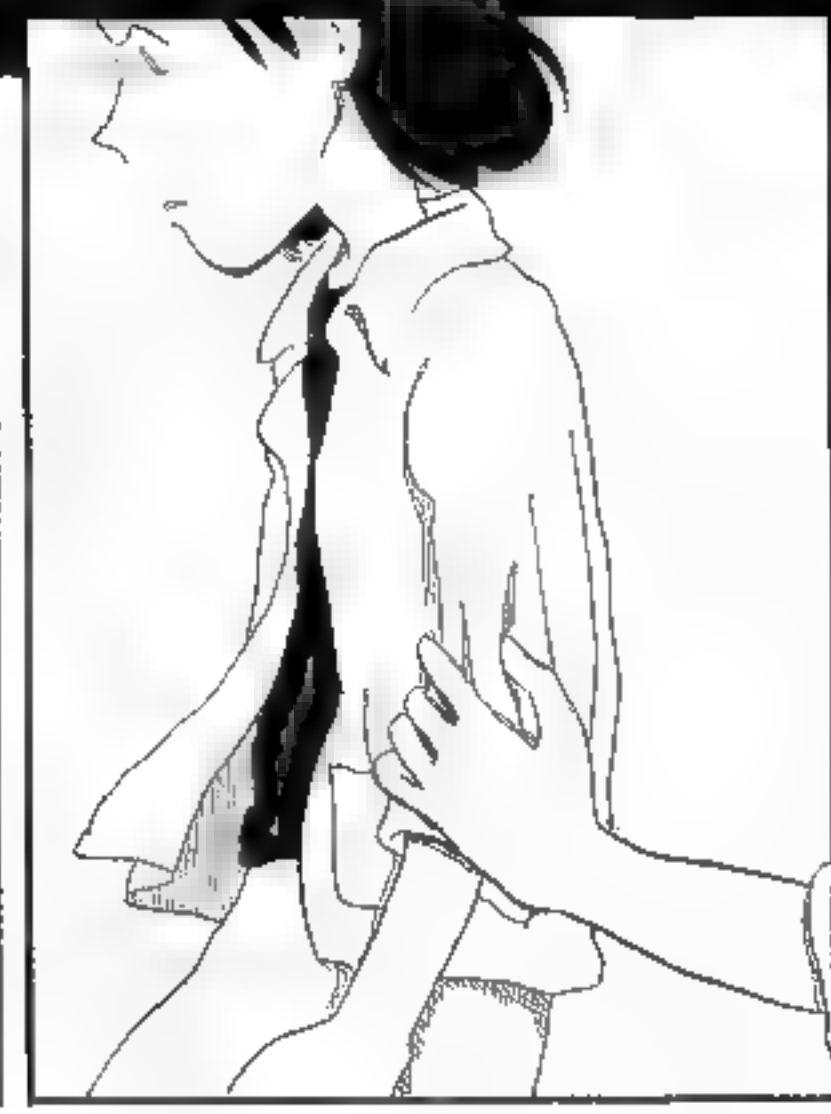
*THIS CHART SHOWS THAT THIS IS A LOVE HOTEL, USED BY COUPLES TO HAVE INTERCOUSE, THAT'S WHY NANAMI IS SO NERVOUS. THIS HOTELS HAVE THE OPTION TO PAY FOR SOME HOURS OR SPEND THE WHOLE NIGHT THERE.

NA..
NA-MI.

WEL..
COME..
HOME..
MOM..?

AH...
DON'T WO-RRY
.I'LL UN-DRESS .AND TAKE A SHO-WER
RIGHT AWAY
I'LL HELP YOU..

AH...
..I'M SORRY, NANAMI-CHAN.



THE MERE THOUGHT OF MY FAMILY OR FRIENDS BEING BETWEEN THOSE PEOPLE. .

. . . . . .

WHAT A MESS OF A NURSE I AM.

LOOK, THEY HAVE BATH ROBES.

. . . . . .

. . . . . .

THAT ONLY MEANS YOU'VE GOT A HEART

DON'T WORRY ABOUT THAT

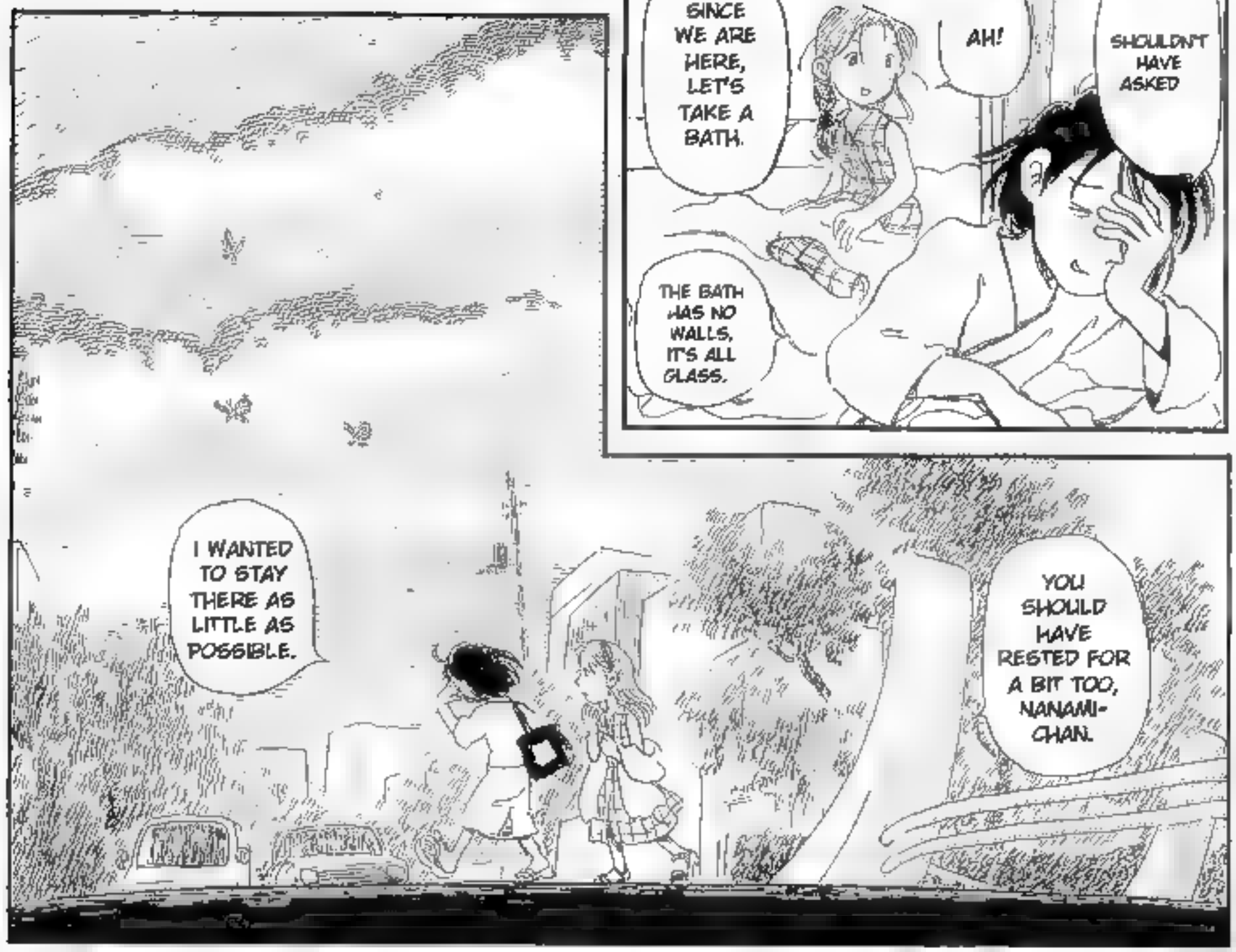
SOME-TIMES .

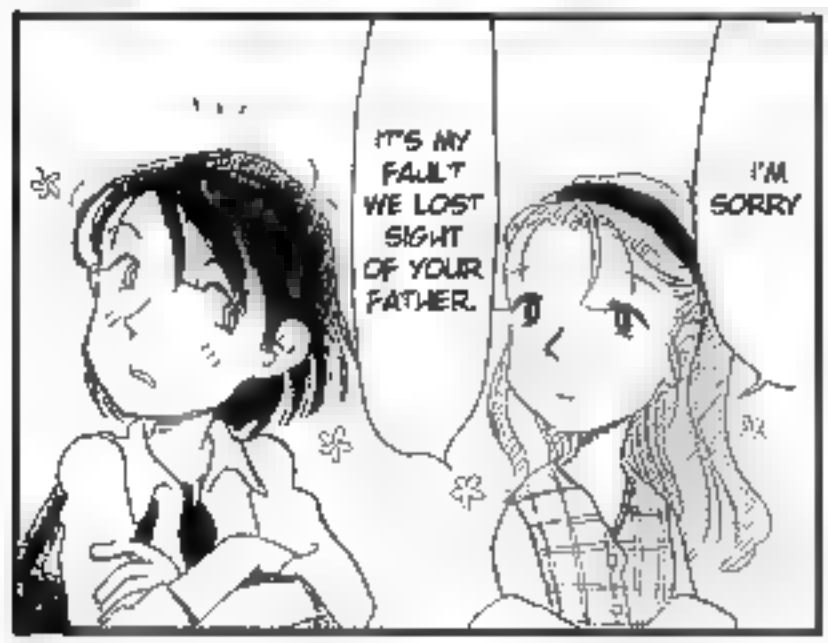
TOUKO-CHAN, DO YOU USUALLY COME TO THIS KIND OF PLACE?

TO. .

THERE'S ALSO A HAIR-DRYER, RIGHT?

SINCE WE ARE HERE, LET'S TAKE A BATH.
AH!
SHOULDN'T HAVE ASKED
THE BATH HAS NO WALLS, IT'S ALL GLASS.


I WANTED TO STAY THERE AS LITTLE AS POSSIBLE.
YOU SHOULD HAVE RESTED FOR A BIT TOO, NANAMI-CHAN.


IT'S MY FAULT WE LOST SIGHT OF YOUR FATHER.
I'M SORRY

PLEASE, DON'T NAME NAGIO NOW ..
YOU AND YOUR BROTHER BOTH HAVE LONG LEGS.
I'M SO JEAL-OUS.
I WISH I COULD FORGET THAT

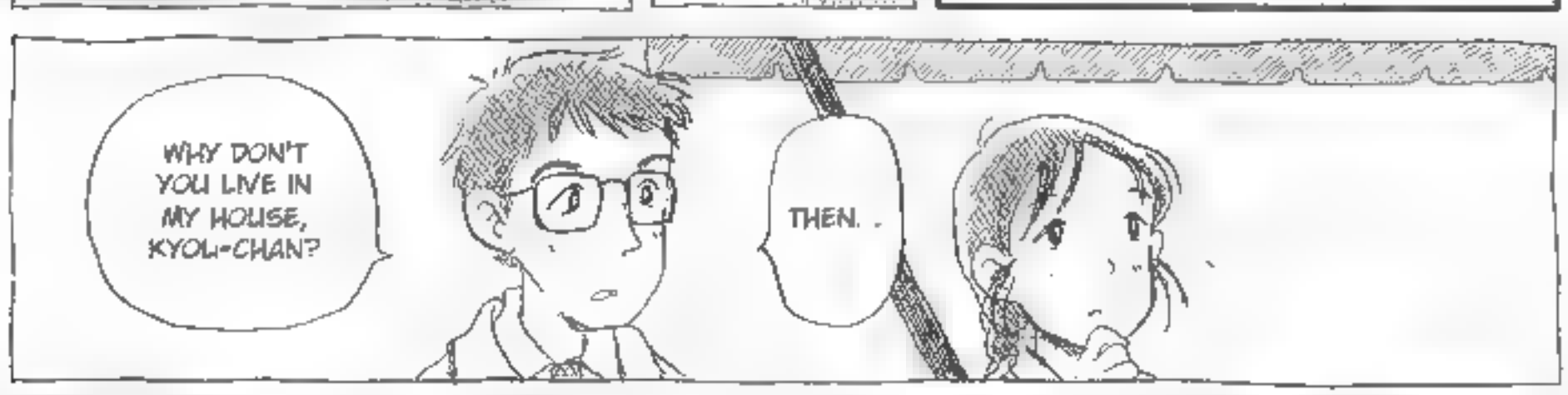
.IN HIRO-SHIMA.
AN UNCLE OF MINE LIVES HERE. .
.....

HE TOOK THE TROLLEY TO MIYAJIMA, SO I GUESS HE'S VISITING UNCLE MOTOHARU AND THEN RETURNING HOME.
DON'T WORRY ABOUT THAT. I'VE GOT AN IDEA OF WHERE HE IS GOING.

FUTABA Fashion and Accesories
SEAMS-TRESS WANTED!
WE OFFER LODGING.
FUTABA
MY BROTHER IS GETTING MARRIED, SO I SHOULD START LIVING SOME-WHERE.

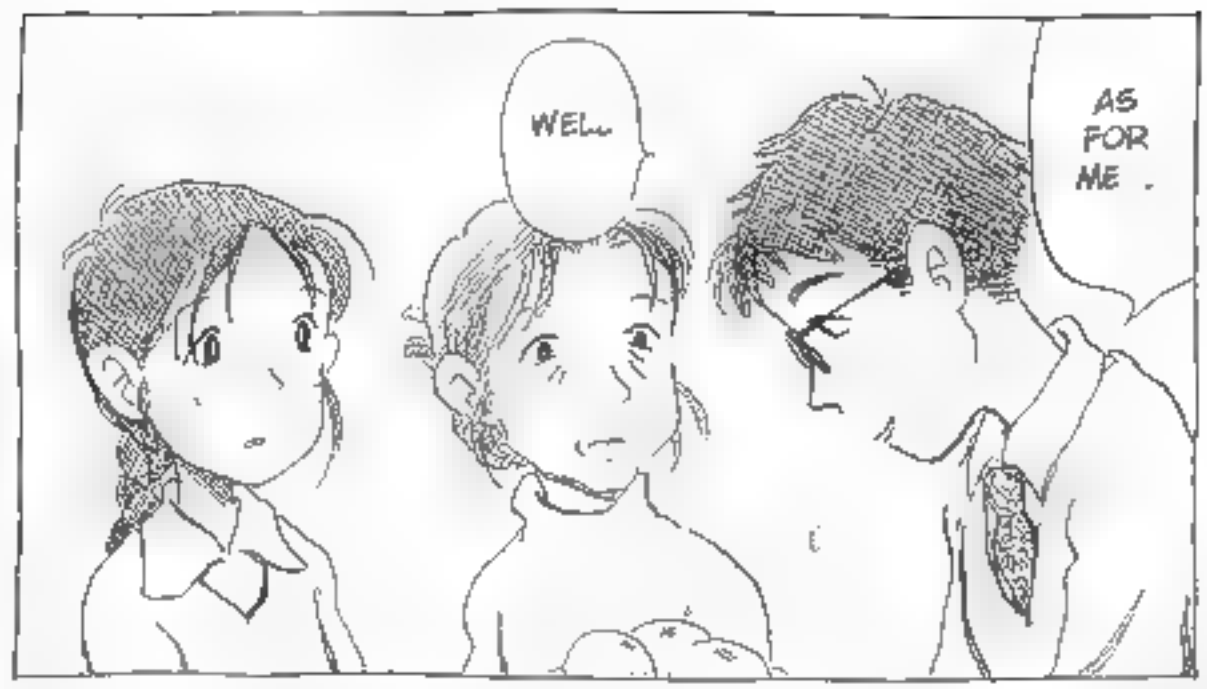
SEAMS-TRESS WANTED!
WE OFFER LODGING.
FUTABA

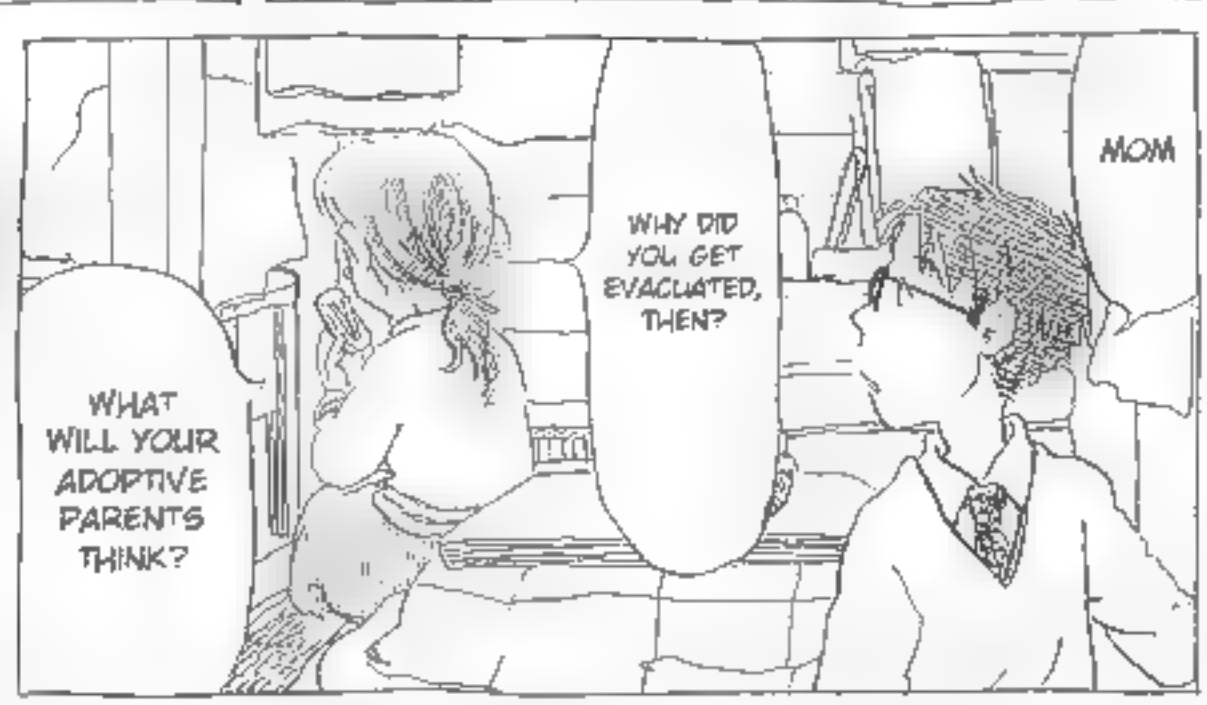
FUTABA Fashion and Accesories
50 years of experience
OH..


WHY DON'T YOU LIVE IN MY HOUSE, KYOU-CHAN?
THEN..

WE HAVE A SEWING MACHINE HERE
MOM AND YOU COULD WORK TOGE-THER

I'M VERY GRATE-FUL TO YOU.
I WAS AWAY FROM MY MOTHER FOR A VERY LONG TIME, AND YOU HELPED US REGAIN OUR BOND



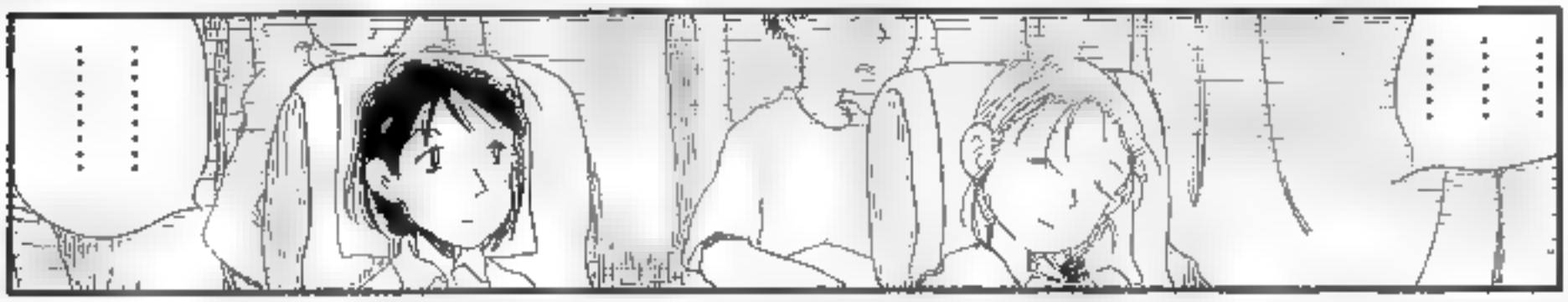


*JAPANESE ORIGIN WORD (NOWADAYS USED GENERALLY) THAT REFERS TO PEOPLE AFFECTED BY THE ATOMIC BOMBINGS OF NAGASAKI AND HIROSHIMA.

HE'S GETTING ON THE OTHER ONE.
BUT I DIDN'T HAVE TO COURAGE, SO I DECIDED TO ACCOMPANY YOU.
LAST NIGHT, I WAS IN MY WAY TO MEET SOMEONE.
NANAM-CHAN, YOU SEE...
GOOD GRIEF
IN THE END, IT WASN'T NECESSARY TO DISGUISE OURSELVES!

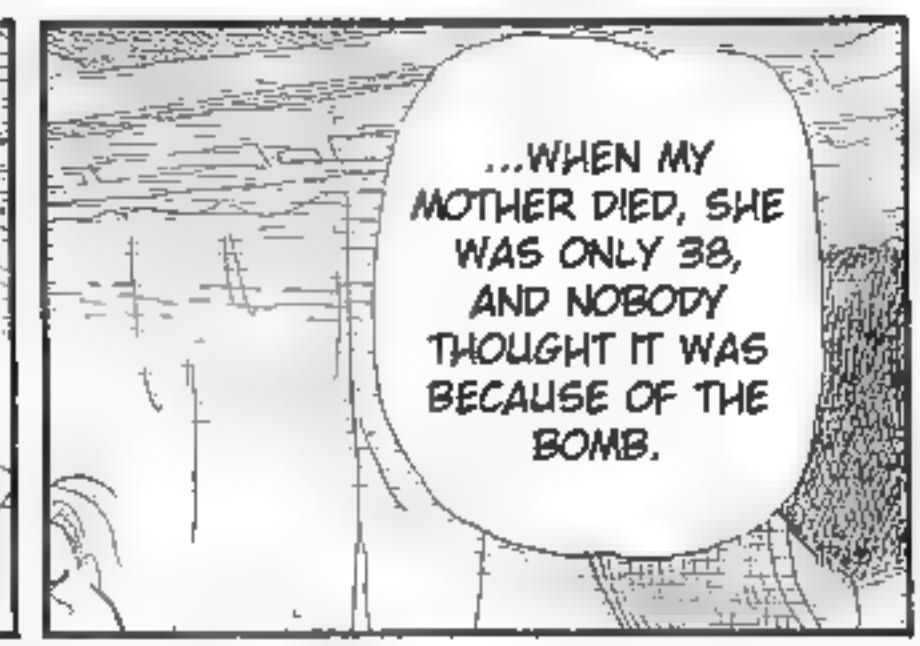
I THINK THEY BOTH WILL LIKE HIROSHIMA WHEN THEY COME.

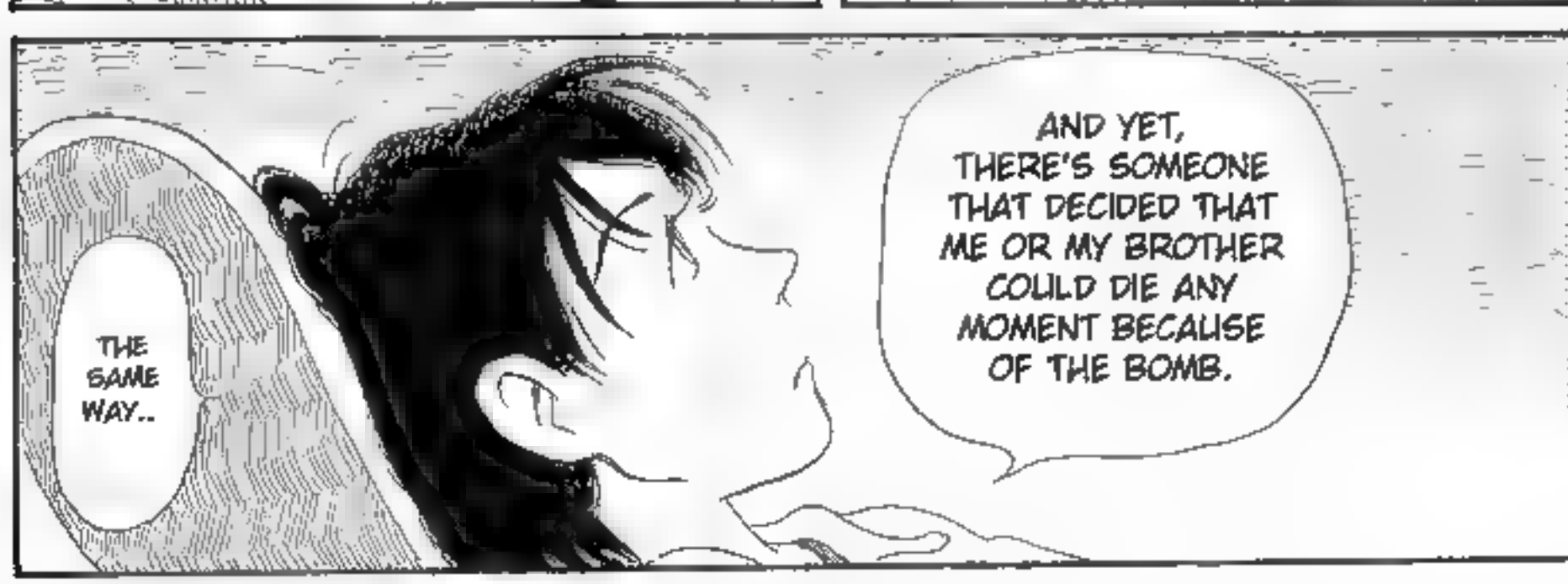
BUT I'M GLAD I CAME WITH YOU.
NEXT TIME, I'LL DO IT WITH MY PARENTS.

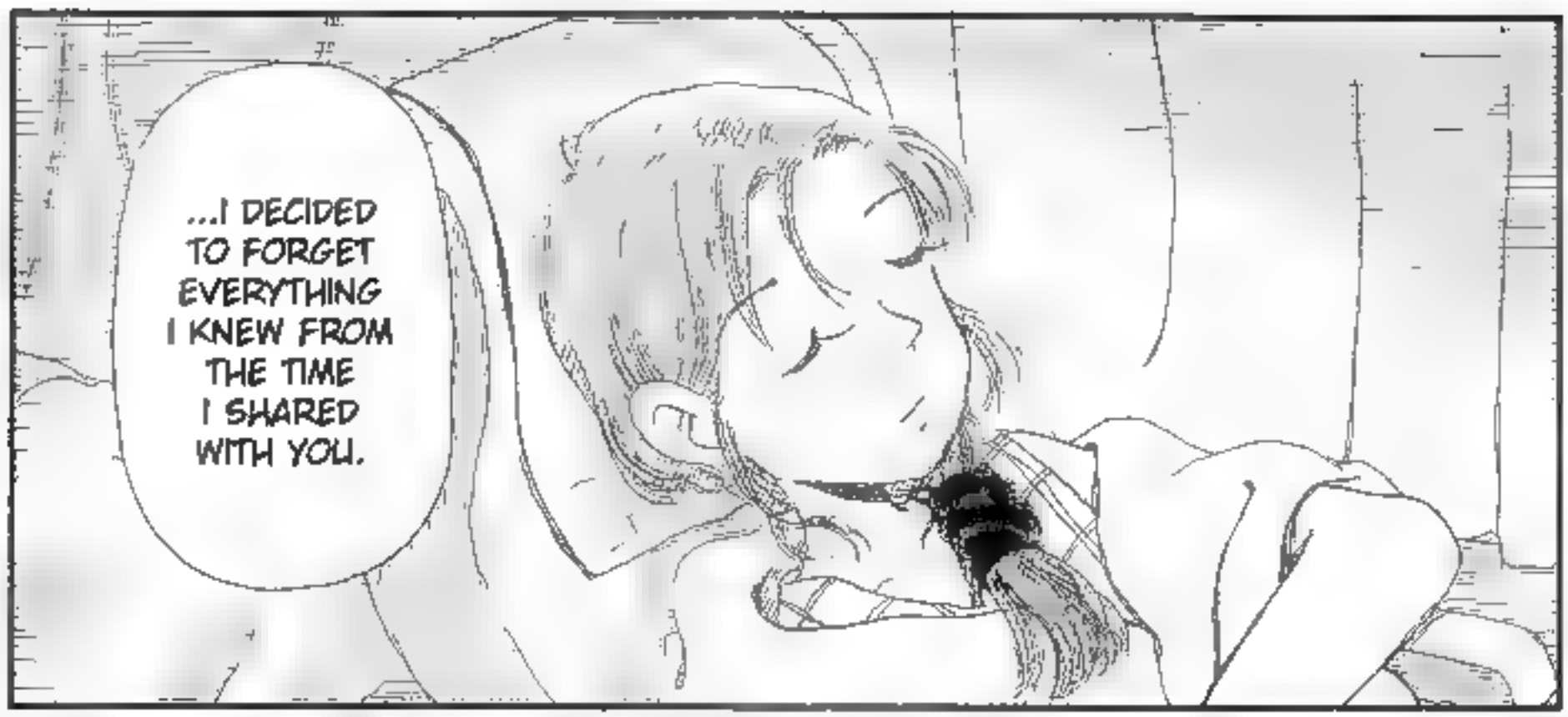

.....
.....

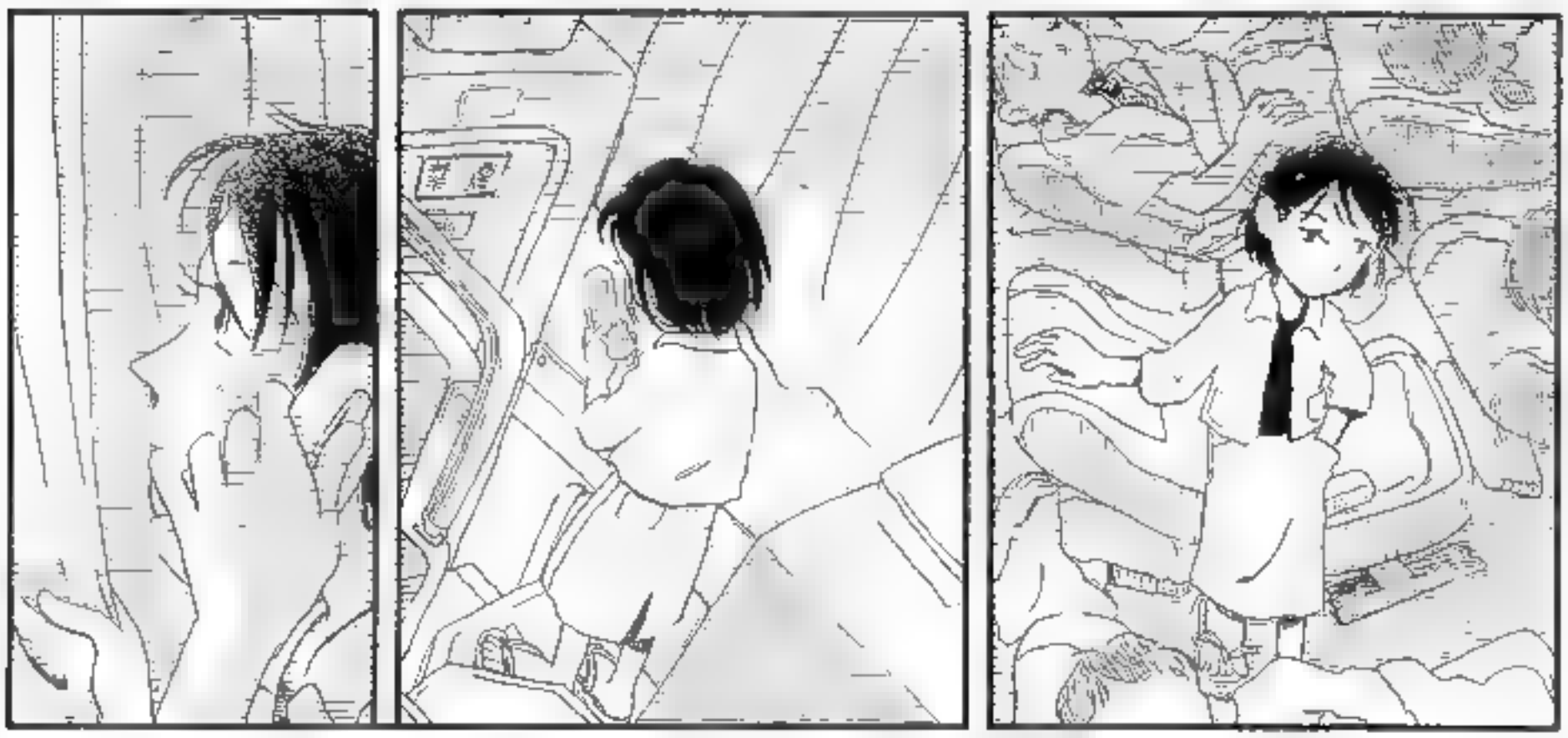
YOU REALLY ARE?
ARE YOU ASLEEP?
..TOUKO -CHAN.

WHEN MY GRAND-MOTHER DIED AT 80, THE SAME THING HAPPENED.

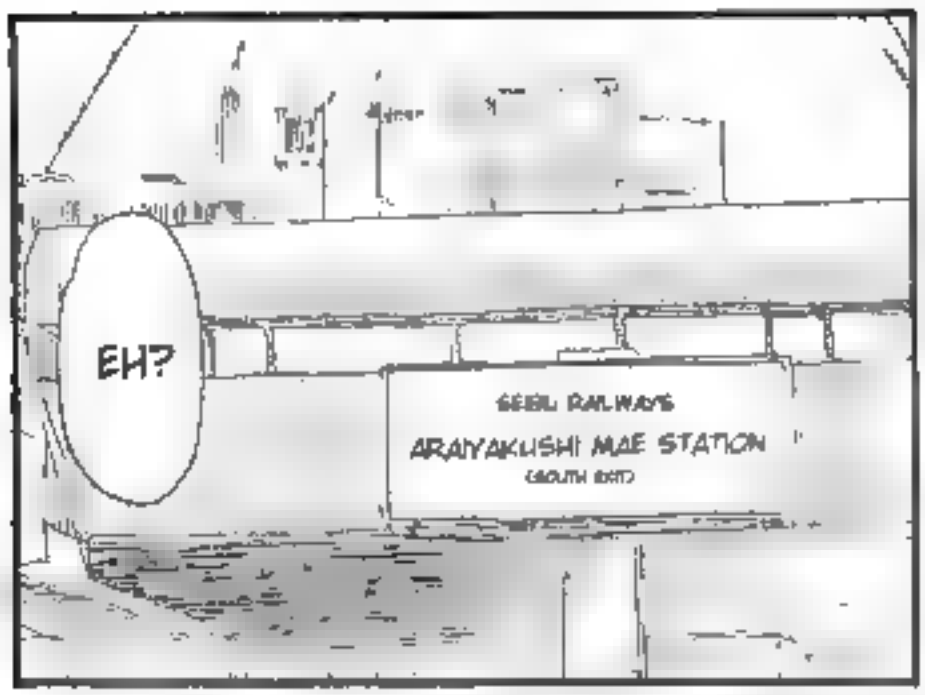

...WHEN MY MOTHER DIED, SHE WAS ONLY 38, AND NOBODY THOUGHT IT WAS BECAUSE OF THE BOMB.


THE SAME WAY..
AND YET, THERE'S SOMEONE THAT DECIDED THAT ME OR MY BROTHER COULD DIE ANY MOMENT BECAUSE OF THE BOMB.


...I DECIDED TO FORGET EVERYTHING I KNEW FROM THE TIME I SHARED WITH YOU.



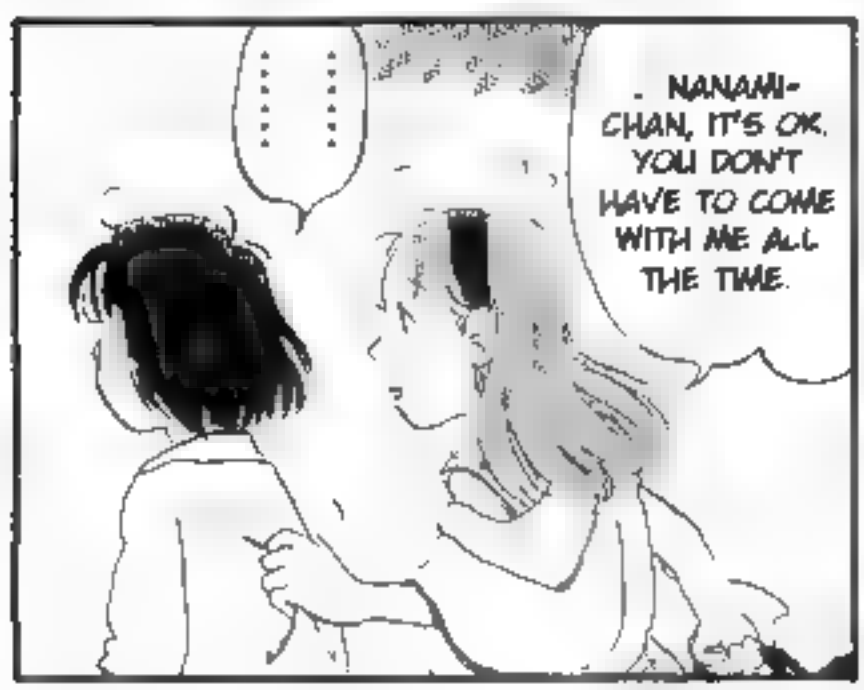
AH, HELLO?


EH?
SEEBU RAILWAYS
ARAIYAKUSHI MAE STATION
(SOUTH EXIT)

JR
東京駅
Tokyō Station
八重洲中央口
Yaesu Central Exit

WATER TOWER PARK
EH!?

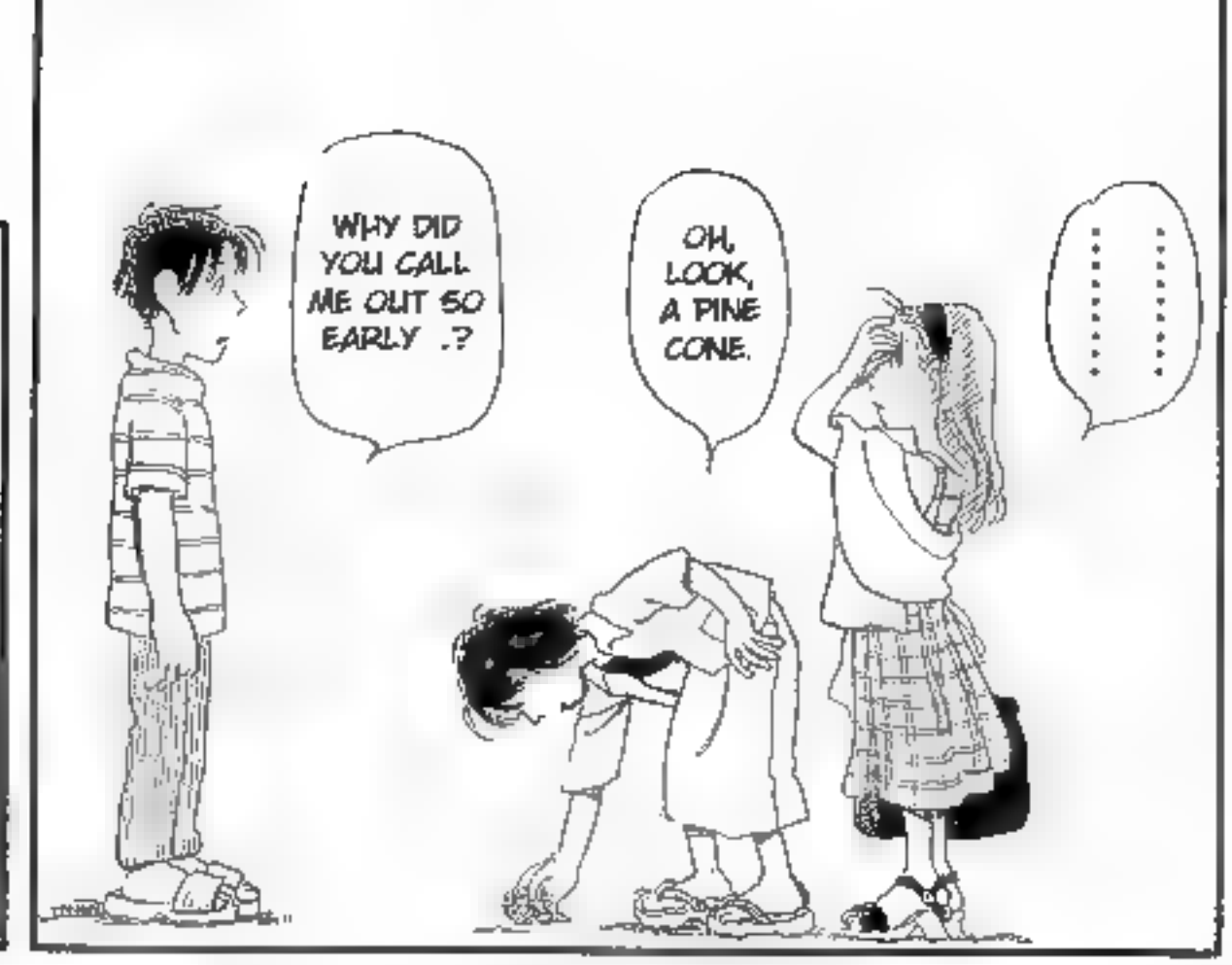
EH?


. . . . . .
. NANAMI-CHAN, IT'S OK. YOU DON'T HAVE TO COME WITH ME ALL THE TIME.

AH!
AUCH!
BIG SIS-TER!

YOU JUST KEEP REPEATING THE SAME THING.
WAS THIS PLACE ALWAYS THIS SMALL?

EH!!
NAGIO, GIVE TOUKO-CHAN BACK THE MONEY I BORRO-WED
WELL, I'M COMING BACK HOME.


WHY DID YOU CALL ME OUT SO EARLY .?
OH, LOOK, A PINE CONE.
.....

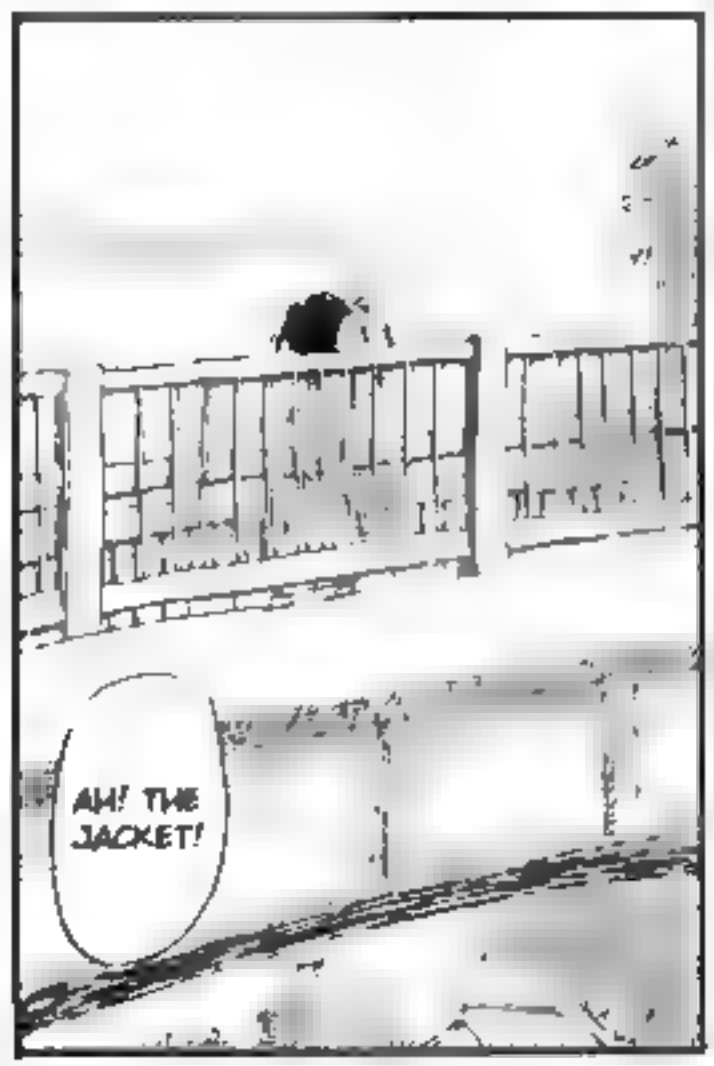
WHERE DID YOU SPEND THE NIGHT?
YOU DIDN'T COME BACK HOME
I RE-SIG-NED

ON TOP OF THAT, WITH MY SISTER.
WHERE WERE YOU?
ON TOP OF THAT ...?

YOU FREAKING IDIOT!

JEEZ ...

OH, I GET IT.
IT'S NOT THAT THE NEIGHBOUR-HOOD GOT SMALLER, IT'S THE CHERRY TREES WHICH GOT BIGGER.


AH! THE JACKET!

WHAT-EVER.
I'LL GIVE IT BACK NEXT TIME.

YOU ARE WATCHING OVER ME, RIGHT?
TO TONE TOUKO
ISHIKAWA NAGIO
...MOM.

I SEE
I'LL TAKE MY MOTHER ALONG

EH?
ASAHI-SAN, ARE YOU BEING TRANS-FERRED?
YES, TO TOKYO

AND . MY WIFE TOO

.....
.....

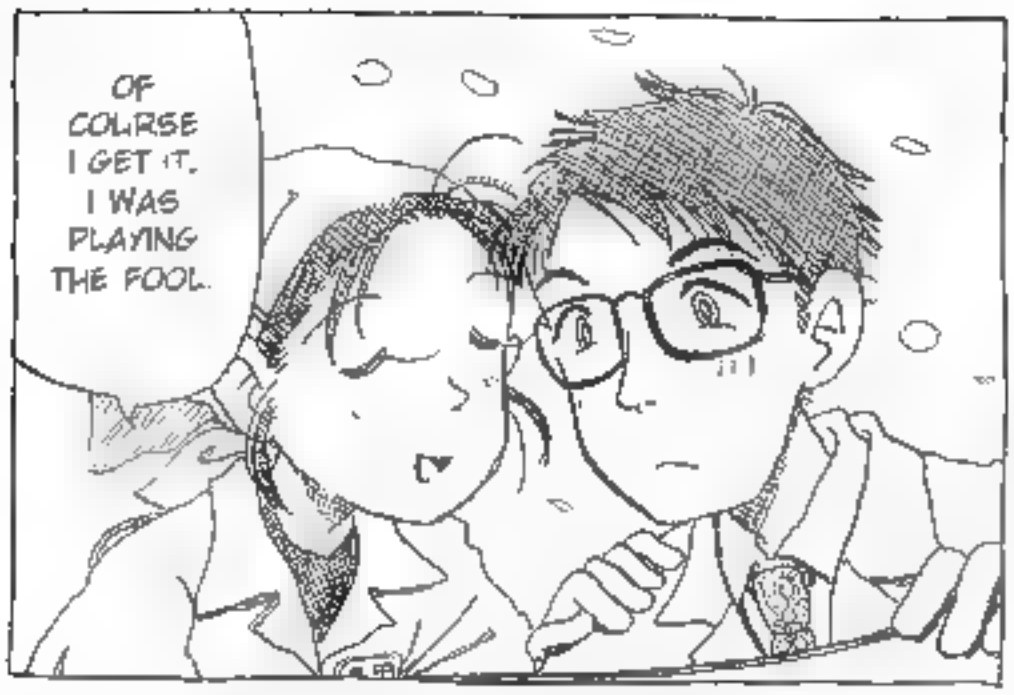
OR AT LEAST THAT'S WHAT MOM SAID
AND WE SHARE THE SAME WORRIES, SO IT'S BETTER IF WE ARE TOGE-THER

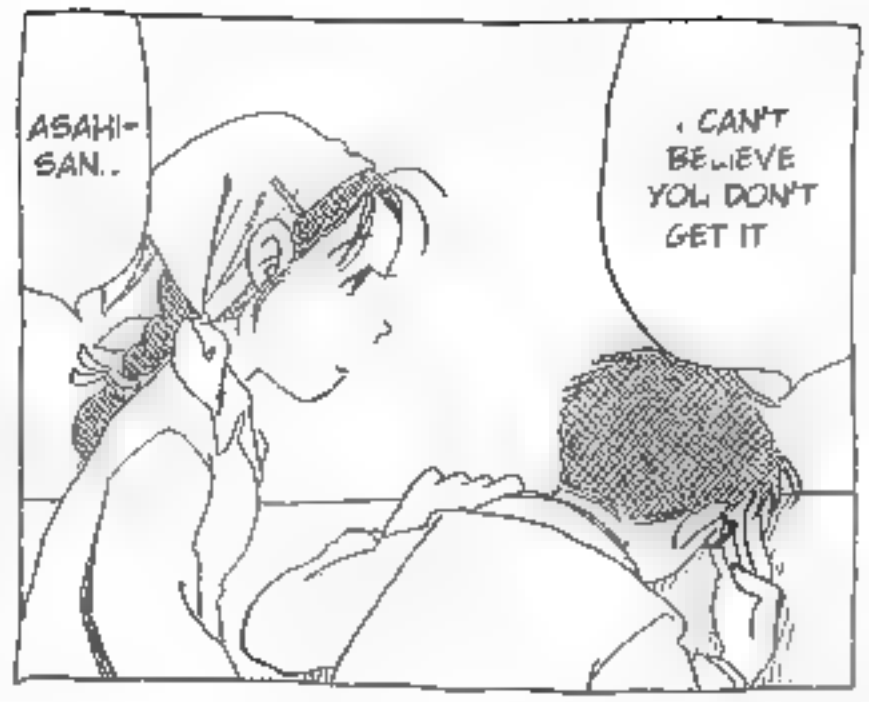
I'M 34 ALREADY
I.

NOBODY CAME.
.....

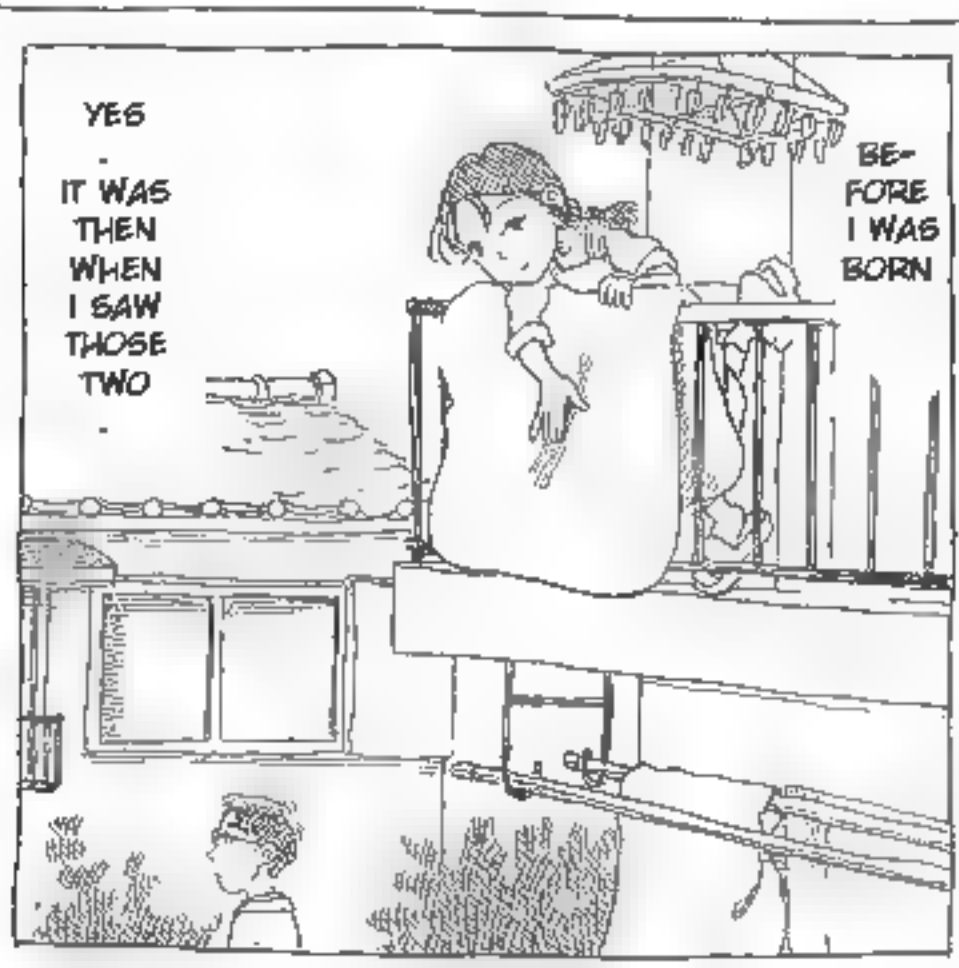
.....
.....

THE FIRST PERSON THAT PASSES BEFORE MY EYES IN THE NEXT 3 SECONDS WILL BE MY WIFE!
THE..


OF COURSE I GET IT. I WAS PLAYING THE FOOL.

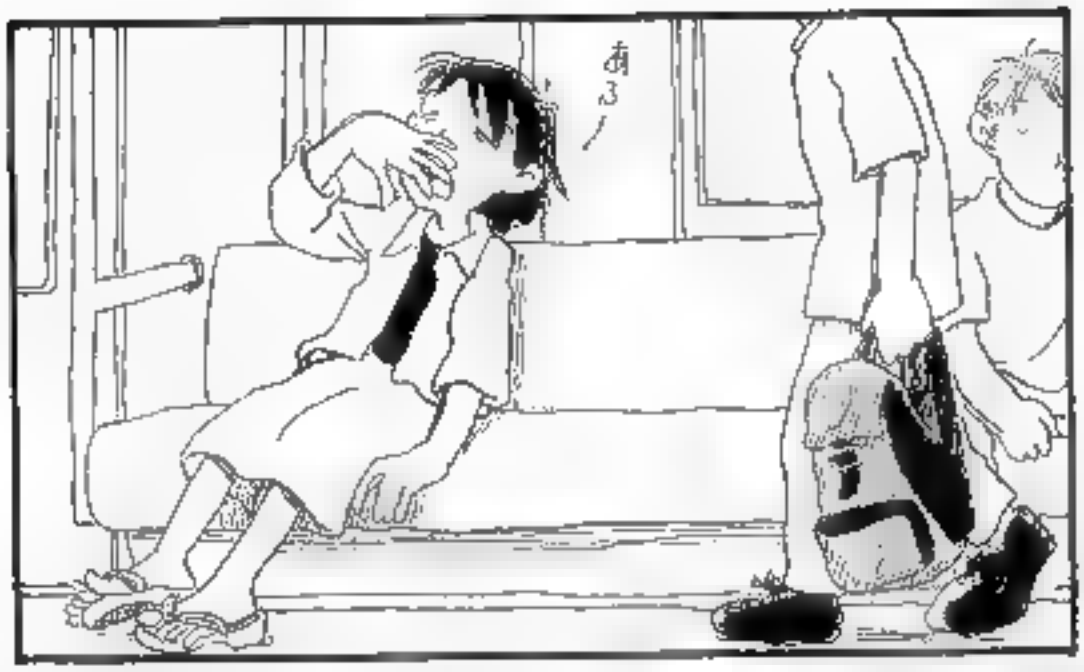

ASAHI-SAN..
I CAN'T BELIEVE YOU DON'T GET IT

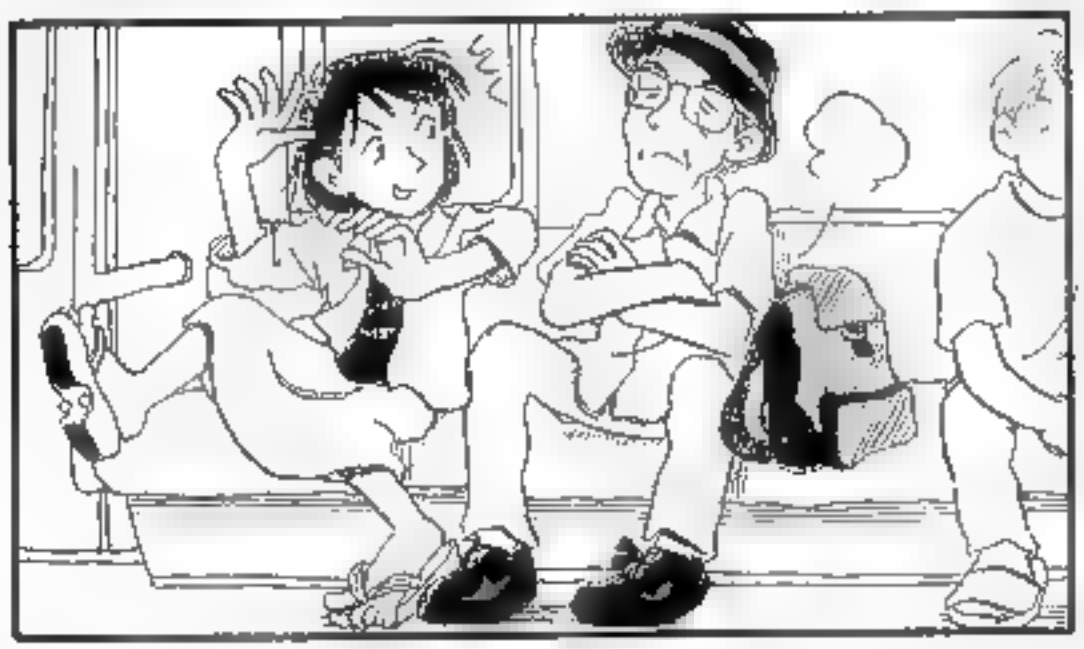
I LIKE IT YOU ARE VERY KIND
YOU DON'T LIKE THAT?
ASAHI-SAN, YOU'RE SUCH A SNOB.
YOU REALLY LOOK LIKE THOSE PEOPLE ON THE TV
COME! LET'S HIDE HERE TOGE-THER.
MAYBE MOM TOLD ME SOME-TIME...


YES. IT WAS THEN WHEN I SAW THOSE TWO.
BE-FORE I WAS BORN

BUT I ALREADY KNEW THIS ENVIRON-MENT

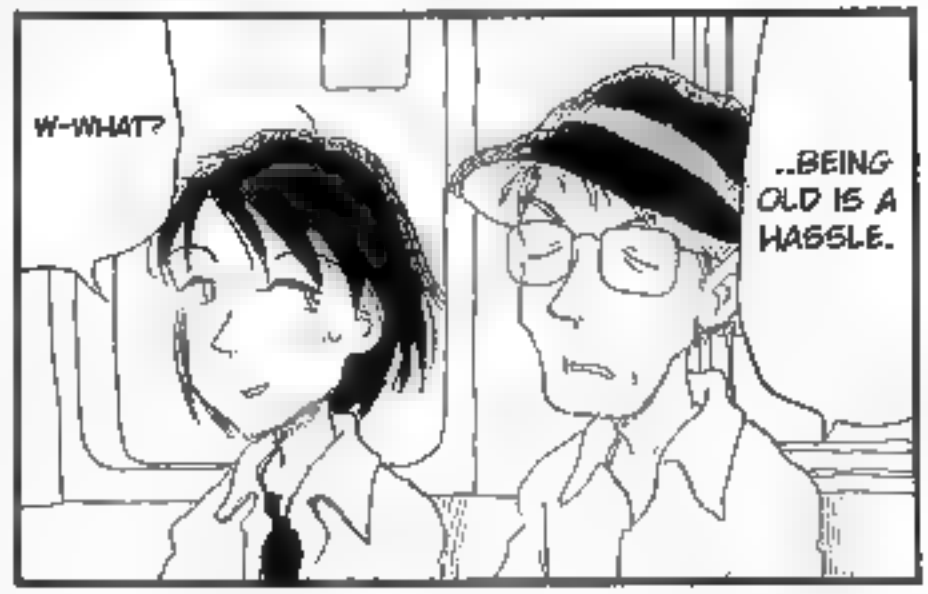
...AND DECIDED I WOULD BE BORN AS THEIR DAUGHTER.





SEIBU RAILWAYS
ARAIYAKUSHI MAE STATION
(SOUTH EXIT)
I'M SORRY
YOU ARE 1 HOUR LATE.
AH.

AH.
EVERYONE EASILY THINKS YOU ARE SENILE.


W-WHAT?
..BEING OLD IS A HASSLE.

I GET IT!!
DOES THAT MAKE ME SENILE!?

ONE SIMPLY FORGETS TO DO SHOPPING ONCE AND. .
NON-SEN-SE!

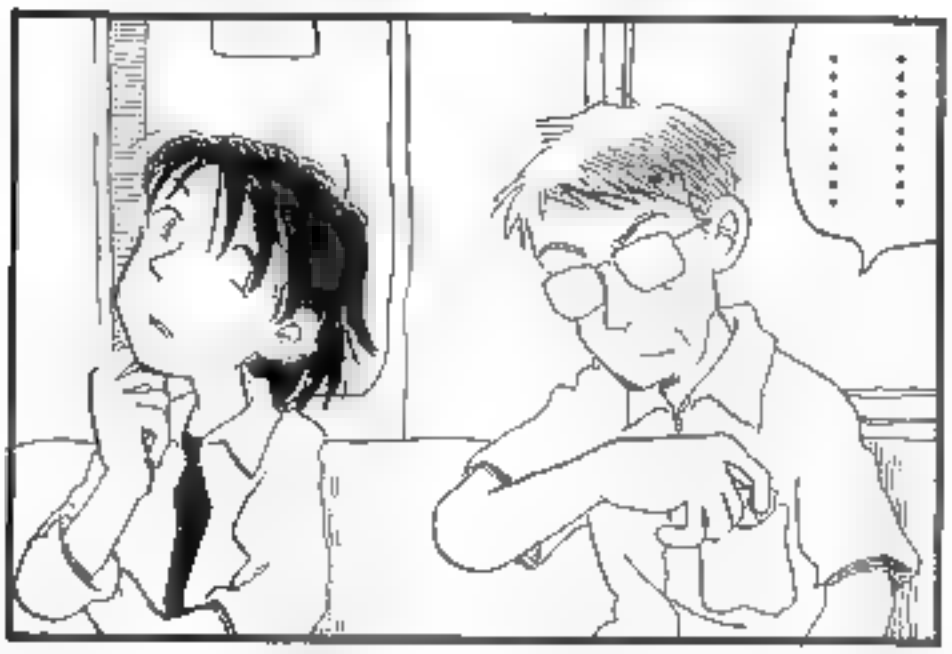
NAGIO AND ME WERE WOR-RIED ABOUT YOU.
WHY DID YOU SAY NOTHING ABOUT YOUR TRAVELS TO HIRO-SHIMA?

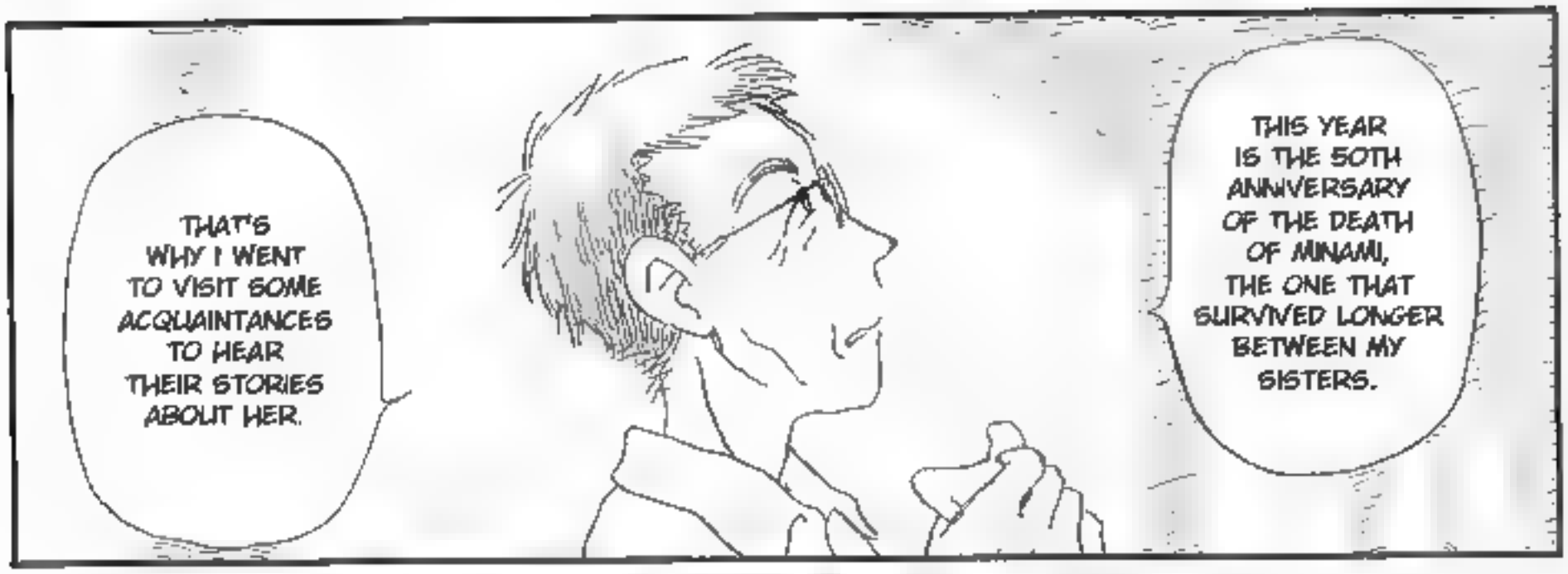
YES. I THINK SHE IS PRETTY SIMILAR TO MOM.

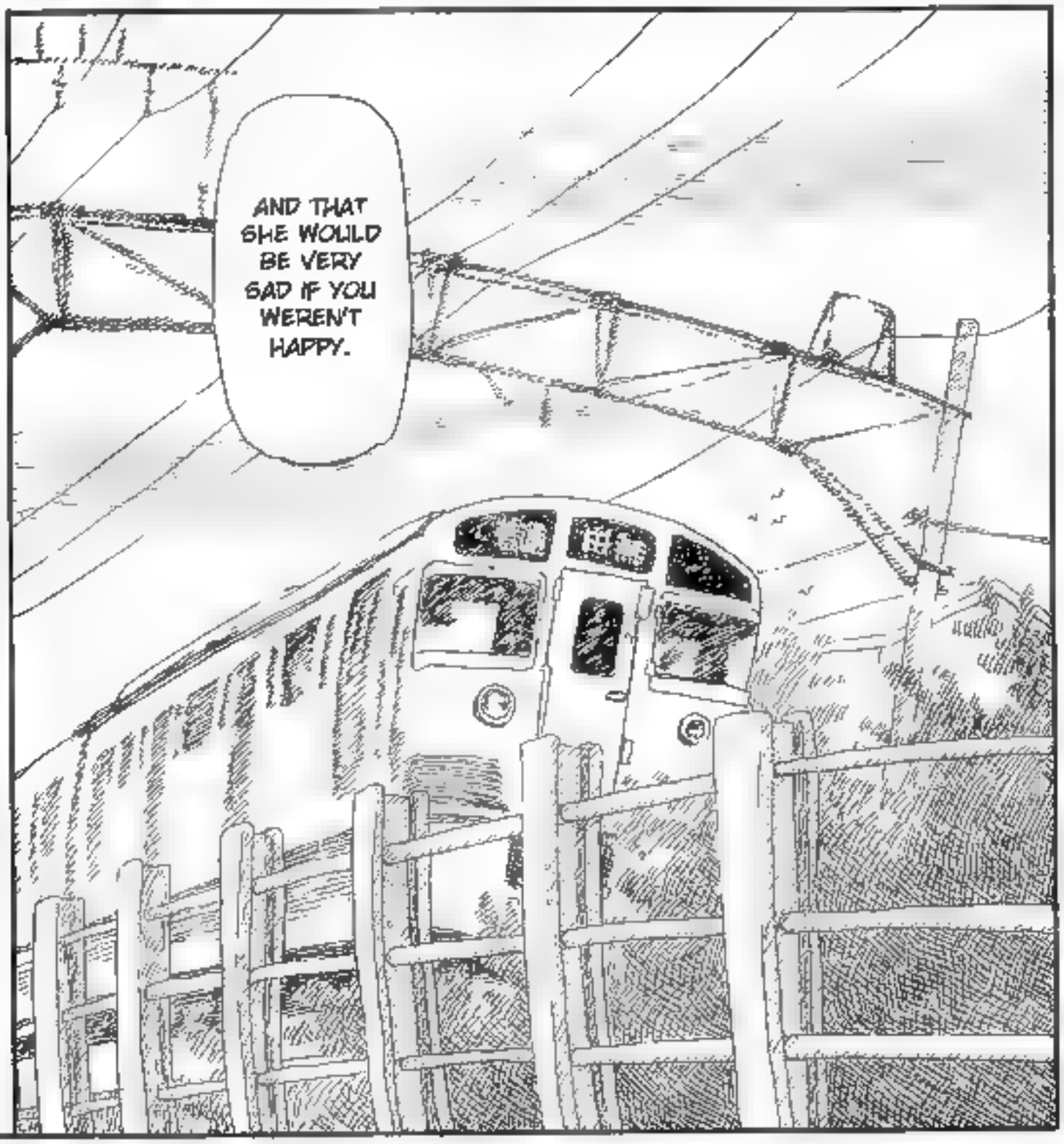
SHE IS?

AH. OUR FORMER NEIGH-BOUR, RIGHT?

TOUKO TONE CAME WITH ME.







COUNTRY OF CHERRY BLOSSOMS - END

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COMMENTARIES:

(p. 8) World Conference against the "A" and "H" bombs. One of the most relevant events of 1955 in the japanese archipielago. The first one took place in Hiroshima, August the 6th.

(p. 9) *Otomi-san*, cheerful song by the singer Hachirou Kasuga, popular at 1954. Additionally, Minami walking home barefoot is inspired by this this singer's wife, who, according to one of my father's books, used to do that.

(p. 9 - 71) *Yuunagi no machi* (Town of evening calm). The town of evening calm is the 1955 Hiroshima. Minami's family lives north of the Atomic Bomb Dome, in the contemporary Aioi street (different from the present day one). For some time, this zone was called "the slums of the bomb", because it was there where numerous families, who lost their houses and fields with the explosion or the subsequent reconstruction urban plans, started to live in. Afterwards, in 1957, the whole area was leveled to create the green area it is now, and which appears in page 70.

(p. 13) Kageyama and Hasegawa. Players of the Hiroshima baseball team (Hiroshima Carp), both worth mentioning because of their professional careers in this sport. In september, 1955, Jirou Kageyama had stolen 400 bases, and Ryouhei Hasegawa achieve the 100 successful throws in august. Neither Nanami nor Uchikoshi are big baseball fans; every Hiroshima citizen, both then and now, has an special bond with the local team and knows the name and achievements of its players. However, in that times, baseball news weren't heard as much in radio or TV; people read the daily newspapers for the sport results. Even then, the fans were so passionate as today, and made up for the lack of images from the matches they couldn't see with their great imagination.

(p. 15) Marilyn Monroe. Marilyn visited Hiroshima with her husband, baseball player Joe di Maggio, in 1954. Di Maggio made an special visit to the Hiroshima Carp.

(p. 16) Kayou, the songs' game. In fact, it was called Meishoku Kayou game (literally, "the game of the bright colored songs") and was a very famous radio program broadcasted every friday evening.

(p. 18) Rikidouzan. In August the 19th, 1955, a wrestling fight took place in the prefectural sports center. Besides the famous Rikidouzan, another participants were Azumafuji, Kouchiki Endou, Ortega and Orton.

(p. 2 - 21) Heiwa Ouhashi (Great Bridge of the Peace) and Nishi Heiwa Ouhashi (Western Great Bridge of the Peace). Bridges designed by the japanese-descendant american sculptor Isamu Noguchi in 1951, placed in both south ends of Hiroshima's Peace Park. Years laters we knew the first one represented life, and the second one, death. They were heavily criticized at the time for their futuristic design.

(p. 22) Shin Ouhashi (New Great Bridge). The bridge that was in the current place of the Nishi Heiwa Ouhashi before the bomb. Actually, it was bigger than the one shown.

(p. 27) Genbaku Dome (Atomuc Bomb Dome). Drawing this manga I have realized that, watching the evolution of the building in photographies, it feels like it's getting smaller and smaller. In the beginning, it was just a building that withstand the impact of the bomb, but, for the thousands of people that decided to preserve it, it has become a symbol of the courage to keep going.

(p. 30) *Tsuki ga totteno aoi kara* (As the moon is so blue today). Legendary Tsuzuko Sugahara's enka song, now widely known. It became really famous in 1955. Uchikoshi sings the first verse, and Minami, the third one.

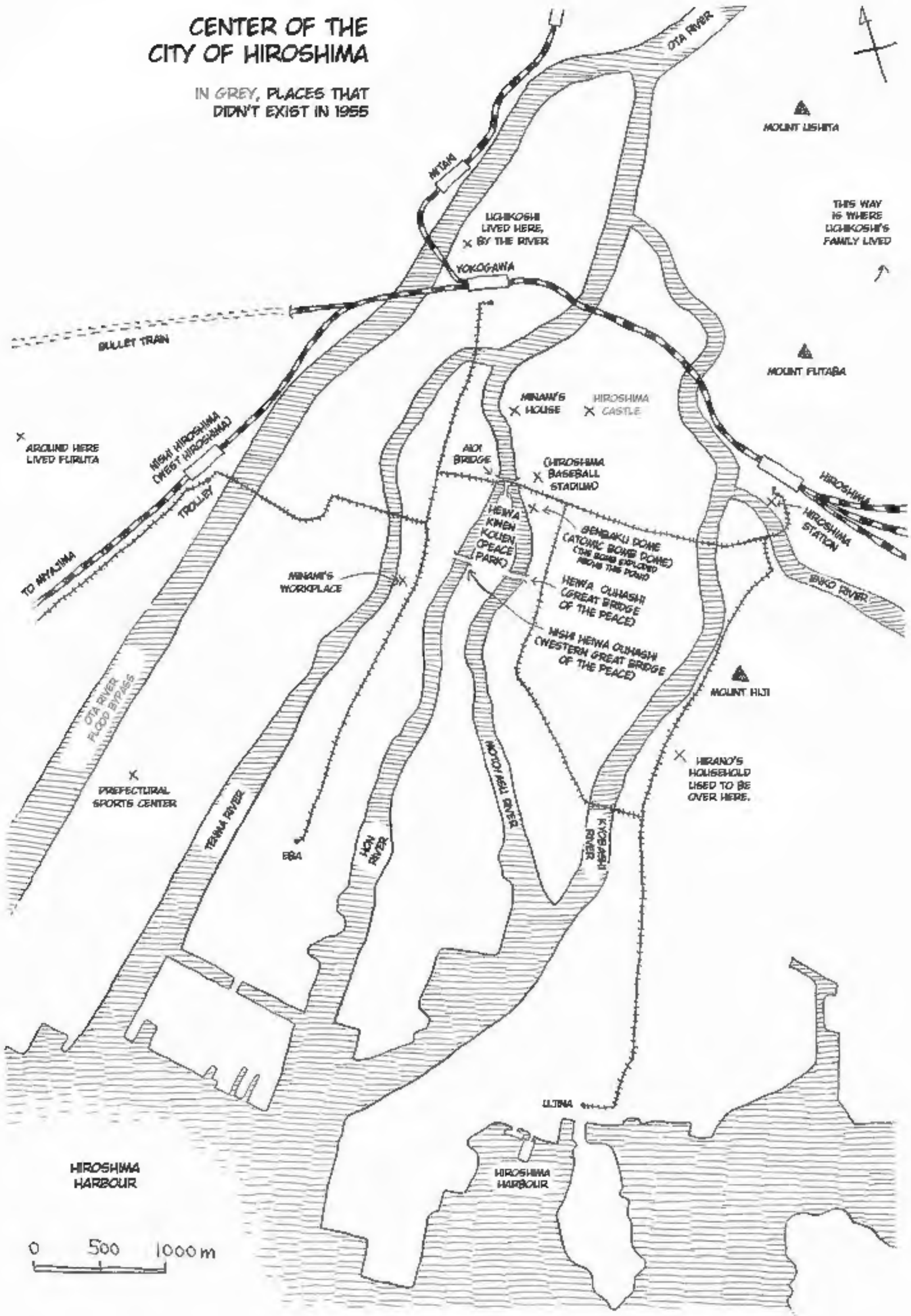
(p. 34) About radiation sickness. There are lots of cases in which the consequences of the radiation came way after the bomb, even years later. Minami's death can only be explained by the radiation she was exposed to 10 years before. I add this commentary because that's not made clear in the story. Additionally, Minami's aunt and brother, arrive by train in the morning. The "evening" that titles this story culminates with the arrival of the night. At that point, with her sight lost, did Minami know the darkness had already come?

(p. 37) Mizu no Tou (Water tower). Country of cherry blossoms (1) happens in 1987, in the Nakano district of the city of Tokyo. In the background you can see the Mizu no Tou, a water tank built at the beginning of the Shouwa period (second half of the 20's).

(p. 39) This flyover is called Katayama Bashi (Katayama Bridge). It passes above the cherry trees row of Nakano street.

(p. 54) The small talk about baseball in Country of cherry blossoms (2) happens in the summer of 2004. It was a complicated moment, because they were talking about merging the the professional leagues. By the way, in the last years, the Hiroshima Carp didn't have very good results...

(p. 66) Graves. If you pay attention, you'll see that a lot of the graves in Hiroshima cementeries are dated at August the 6th, 1945. There's also a lot of names of people deseased the days after. It hurts my soul looking at them.


CENTER OF THE CITY OF HIROSHIMA
IN GREY, PLACES THAT DIDN'T EXIST IN 1955
OTA RIVER
MOUNT USHITA
NITAKI
LIGHKOSHI LIVED HERE, BY THE RIVER
THIS WAY IS WHERE LIGHKOSHI'S FAMILY LIVED
YOKOGAWA
BULLET TRAIN
MOUNT FUTABA
MINAMI'S HOUSE
HIROSHIMA CASTLE
AROUND HERE LIVED FURUTA
NISHI HIROSHIMA (WEST HIROSHIMA)
TROLLEY
AIOI BRIDGE
HIROSHIMA BASEBALL STADIUM
HIROSHIMA
HIROSHIMA STATION
HEIWA KINEN KOUEN (PEACE PARK)
GENBAKU DOME (ATOMIC BOMB DOME) (THE BOMB EXPLODED ABOVE THIS POND)
TO MIYAJIMA
MINAMI'S WORKPLACE
HEIWA OUHASHI (GREAT BRIDGE OF THE PEACE)
BAKO RIVER
NISHI HEIWA OUHASHI (WESTERN GREAT BRIDGE OF THE PEACE)
OTA RIVER FLOOD BYPASS
MOUNT HIJI
HIRANO'S HOUSEHOLD USED TO BE OVER HERE.
PREFECTURAL SPORTS CENTER
TENMA RIVER
MOTOYASU RIVER
KYOBASHI RIVER
EBA
HON RIVER
ULJINA
HIROSHIMA HARBOUR
HIROSHIMA HARBOUR
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EPILOGUE

I was offered to talk about Hiroshima two summers ago, just after handing an original over to my editor, while we had an anodyne conversation about returning home for vacation or not. I instantly liked the idea, I thought: finally I'll be able to use the Hiroshima dialect! But right away I realized the "Hiroshima" they were talking about was "that Hiroshima", and my reaction was the opposite: "Always the same". While on university, I had a hard time reading the testimonies and watching the pictures of the bomb in the Peace Museum, to a point I almost fainted and make the ones around me worried, so since then I tried to avoid the subject.

I suppose I decided to carry on with the project because, deep down my heart, I felt it wasn't normal nor responsible to be so detached... no, to have detached myself of it consciously. I was born and raised in Hiroshima, but I'm not a first nor second generation hibakusha. No relative talked to me about that. For me, the atomic bomb was a tragedy of the past, and also "someone else's problem". I always saw it as something terrible, a past you should know, but, at the same time, a marshy terrain you better not step on. However, when I started living in Tokyo, I realized that, apart from the citizens of Hiroshima and Nagasaki, the rest of the japanese people knew almost nothing about this. But not like me and my couscious effort to avoid the subject; they simply didn't know it, nor they had the opportunity to know it. That's why I felt that the responsibility of living at peace in the only country that has suffered an atomic weapon (or one of the few, I must correct, if we take depleted uranium projectiles into account) was stronger than the uneasiness I felt as a citizen of Hiroshima. I said myself that it wasn't the time to be sitting on the fence, that even not having experienced ourselves the war nor the atomic bomb, we all had duty to think about the peace we have and pass those thoughts on, each one in their own land, in the lenguaje of the times we live in. This thought gave me the courage, as a mangaka, to create this story.

During the process, I felt insecure many times not knowing how to show this or that, but I said myself that whatever I drawed was better than nothing, and so I cheered myself to carry on until I finished it.

My father talked to me about many of the habits of the 50's, and my sister looked for most of the information I needed in several of the libraries of Hiroshima.

I'm sure Isao Murakami doesn't know how much he helped me. In every moment, he was willing to answer my naive and insensitive questions.

Thanks to my supervisor Sometani, from Futabasha, and his valuable advice, I was able to give my best for this work. I promise I won't complain so much next time.

And, over all, I want to thank you, the reader: the 35 pages of such an flawed work as *Town of evening calm* are only finished because you took an interest in them. I hope reading them has had enough an impact to become one of the many enriching experiences you'll have throughout your life.

Regarding *Country of cherry blossoms*, I tried to show what the Kouno from two years ago, the one that runned away when people talked about the atomic bomb, wanted to know the most. I hope from the bottom of my heart that, some day, this story helps you understand many things and makes a conscience grow inside you, one so strong and, at he same time, as gentle and delicate as the cherry blossoms.

Sincerelly, I trully grateful to all of you.

August, 2004
A windy noon

Fumiyo Kouno

LAMBDADELTA EDICIONES

TRANSLATION & TYPESETTING: MONOMIKI

ASAHI, YOU FREAKING PEDOPHILE!

...OK, I HAD TO LET THAT OUT.

THANK YOU FOR READING. HOPE YOU ENJOYED THIS MANGA.

IT WAS A SHORT JOURNEY, BUT RELIVING THIS STORY WAS A GREAT EXPERIENCE. THERE'S BEEN YEARS SINCE THE LAST TIME I READ IT, BUT I FEEL EVERYTIME AFFECTS ME MORE AND MORE. IT'S PAINFUL, BUT ALSO VERY INSPIRING. I LOVE IT.

I MUST APOLOGIZE FOR MY REGISTER. BETWEEN THE BRITISH ENGLISH WE WERE TAUGHT AT SCHOOL, THE AMERICAN ENGLISH FROM TV, FILMS, BOOKS, COMICS, ETC., AND ALL THE INTERNET SLANGS, I'M SURE READING THIS AS A NATIVE HAS TO BE A TOTAL PAIN. I'LL TRY MY BEST TO IMPROVE THAT.

BEING SINCERE, I TRANSLATED THOSE LAST PAGES FROM THE SPANISH VOLUME I HAVE. THOSE WALLS OF TEXT GAVE ME HEADACHES ONLY BY LOOKING AT THEM. I'M BETTER WITH ENGLISH-SPANISH TRANSLATIONS, BUT I'M SURE, BEING A 2-STEP PROCESS, THERE ARE SOME PARTS THAT HAVE ENDED BEING LOST OR ALTERED. I GUESS ONLY LIKE THE 10% OF THE READERS WILL NOT SKIP THAT PARTS (AND THIS MONOLOGUES OF MINE), SO IS NOT SO GREAT A PROBLEM, BUT ANYWAY, SORRY FOR THAT.

AFTER THIS, I SUPPOSE I'M GETTING A BREAK. I HAVE OTHER THINGS TO ATTEND TO, AND NO MANGA I BOTH WANT TO AND AM ABLE TO TRANSLATE. I REALLY LIKED THIS EXPERIENCE, SO I KNOW ONCE I COUNT TO A HUNDRED, I'LL BE BACK HERE. THE SEA OF INTERNET IS SMALL FOR THE TWO IN LOVE.

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